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# B E R L I N

Jenae Street, 21.  
BERLIN, W., September 14, 1912.

The Kurfürsten Oper having survived the vicissitudes of its first year, successfully opened its second season last Saturday evening with a performance of Wilhelm Kienzl's "Kuhreigen." The new director, Palfi, has greatly improved the personnel and he has also made changes in the auditorium that are decidedly for the better. It has been toned down in the color scheme, so that it is now much more pleasing to the eye, and the drafts that caused a well known Berlin wag to dub it "die grosse Zug-Oper" have been eliminated, so that one may now sit through a performance with comfort. Director Palfi has, above all greatly improved the vocal personnel. The new tenor, William Miller, possesses a beautiful, well trained lyric voice, and in Eva von der Osten there has been secured a soprano of unusual merit. Although the competition of the Royal Opera and of the new Charlottenburg Municipal Opera, which is shortly to be opened, will make a permanent financial success of the Kurfürsten Oper problematical, it is to be hoped that the institution will survive, for, judging by Saturday's performance, it is to do excellent work during the season.

\*\*\*

Kienzl's "Kuhreigen" is the Austrian's seventh opus for the stage. Its premiere occurred at the Vienna Volksoper on the 25th of last November. Kienzl, a native of the Steiermark, the district that has given the world so many musicians of prominence, including Schumann-Heink, Felix Weingartner, Dr. Carl Muck and Emil Paur, produced his first opera, "Urvasi," at Dresden in 1886. Then followed "Heilmars, der Narr," later entitled simply "Heilmars," which was given with fair success at Munich and Berlin in 1892. His third and most important work, "Der Evangelimann," was brought out by the Berlin Royal Opera in 1895 and attained international fame. "Don Quixote," which followed, having had its premiere on the same stage in 1898, fell far short of the standard Kienzl had set up for himself in the "Evangelimann." It was an experimental stage with Kienzl and the harshness of the music to "Don Quixote" did not reveal his real nature as a composer. The public expected sentimentality and folk-songs and Kienzl was advised by friends to attempt to become the Lortzing of our day. In "Die Brautfahrt" and "Knecht Rupprechts Werkstatt," his two next operas, Kienzl still seemed to be striving for the unattainable. Nor was his elaboration of Adolf Jensen's posthumous "Turando" of lasting success. His "Kuhreigen" reveals a new tone, and although it probably will never have the success of "Der Evangelimann," it is in many respects of a finer texture musically.

\*\*\*

The effective libretto of the "Kuhreigen" was written by Richard Batka. The "Kuhreigen" is an old Alpine melody, which made the Swiss soldiers in the French army so homesick that they often deserted. For that reason they were forbidden under penalty of death to sing the tune. But Primus Thaller sings it, nevertheless, and is condemned to death; but through the intercession of the charming Marquise Blancheffeure, Louis XVI pardons him. The sturdy Swiss youth then, of course, falls in love with the beautiful Marquise, but she is married. Then comes the Revolution. The husband of the Marquise is beheaded and Blancheffeure herself is a prisoner, awaiting a like doom. Thaller, however, who has now become captain, tells her that he can save her if she will become his wife. The Marquise is grateful, but says she can never become Madame Thaller. To prove to him her gratitude, however, she confers upon him her last dance, for the aristocrats are dancing in the prison, and the beautiful Blancheffeure dances with Primus until the soldiers come to take her to the guillotine.

The libretto is well written throughout and it is much enhanced by Kienzl's musical setting. The music is now lyric, now touching in its adaptation of the old sentimental folksongs, and then again it is very dramatic. That Kienzl reveals great strength and individuality of style cannot be maintained. In the dances and in the lyric scenes he employs the old classical form and in the dramatic parts the free, modern declamatory style. Kienzl has made effective use of the Revolutionary airs, the "Ca ira," the "Marseillaise" and "Carmagnole."

The performance, under the baton of Conductor Cortollezis, was most praiseworthy. Miller as Thaller and Fräulein von der Osten as Blancheffeure shared the honors of the evening. But the ensemble in general was excellent, as were also the chorus and orchestra. The novelty was enthusiastically received by the public, and it is probable that it will have a large number of repetitions here during the season. It was enthusiastically received by the public;

the composer, Director Palfi, the conductor and the stage manager were again and again called before the footlights.

\*\*\*

At the same time that Kienzl was bowing his thanks to the applauding public at the Kurfürsten Oper, the composer's distinguished countryman, Emil Paur, was receiving his first ovation at the Royal Opera, for that evening served to introduce Paur to Berlin as an operatic conductor. He chose "The Meistersinger" for his debut. Although Paur devoted himself exclusively to conducting symphonic music during his many years' residence in America as conductor of the Boston Symphony, the New York Philharmonic and the Pittsburgh orchestras, his real field of activity before going to America was opera. Paur was for years first conductor of the Opera at Leipzig, so he has only come back into his own. The way he led the orchestra and the stage forces through "The Meistersinger" score revealed the hand, head and heart of the veteran operatic conductor. As successor to Dr. Carl Muck, Paur occupies a position of great prominence and responsibility, and his eminently successful debut indicates that he will fill it with great efficiency.

\*\*\*

One of the most important works on music written in recent years is Adolf Beyschlag's "Die Ornamentik der Musik," published by Breitkopf & Haertel and written upon



ADOLF BEYSCHLAG,  
Author of "Die Ornamentik der Musik," the most important and complete work on ornamentation ever written.

the request of the Berlin Royal Academy of Arts. This book, although it has been but such a little while before the public, is already looked upon as an authority on the subject of ornamentation in music. It is the most complete and exhaustive work ever written on this much contended question and represents years of study and research. In his searches for authentic material, Professor Beyschlag has had unequalled advantages in having free access to the archives of the Berlin Royal Library, which contain the greatest and most complete sets of original autograph manuscripts of the great composers of any institution in the world. The autograph scores of Bach, Handel, Gluck, Mozart, Beethoven, Weber, Schubert, Schumann and Mendelssohn represent priceless treasures, such as cannot be found anywhere else. In writing his great treatise Professor Beyschlag has always taken as his sources of information the original autograph manuscripts or, when these were not procurable, the first printed editions of the works in question.

The work is divided into five parts, which are all complete in one volume. Part I treats of ornamentation from the earliest known instances in the music of the Orientals and the Greeks, down to the seventeenth century, which is represented by many interesting illustrations from works by Palestrina, Monteverdi, Allegri, Purcell and many others. In point of time this art necessarily covers the largest span; it includes the meistersingers, the early Netherland composers and the period when the so called "Diminution" was in great vogue. Part II covers the period from Palestrina and Di Lasso to Handel and Bach and is rich in illustrations by all the important composers; this is a very important period in the history of music, for it witnessed

the birth of those two great related forms, the opera and the oratorio. The year 1594 witnessed not only the death of those two great men, Di Lasso and Palestrina, but it witnessed also the birth of the first opera; and six years later, in 1600, the first oratorio was written. These two new creations gave powerful emphasis to the art of ornamentation. The best known composers covering this period are also drawn upon to illustrate the various forms of ornamentation of the seventeenth century. Part III, which begins the second division of the book, deals with the old classists. Special chapters are devoted to Handel and Bach, but works from Tartini, Quantz, Philipp Emanuel Bach, Reichardt, Leopold, Mozart, J. A. Hiller and others are also quoted. In Part IV we come to the later classists of the great period of music which include Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, also Clementi, Cramer, Field, Spontini, Cherubini, etc. A special chapter is devoted to pianist-composers, with quotations from the works of Hummel, Kalkbrenner, Czerny and Moscheles, as also a chapter on violinists with illustrations by Paganini, Spohr and Baillot; and still another, on vocalists. Beyschlag draws largely on Spohr's concertos, since he was the greatest of all the German violin composers, but he points out how Spohr himself often had false ideas and how his ornamentation is not written as he played it and as it should be played. The fifth and last chapter of the work brings us to Mendelssohn, Schumann, Chopin, Liszt, Brahms and Wagner, and also to Rossini, Verdi, Auber, Meyerbeer and Berlioz among composers for the stage. The immense amount of material contained in this book is so systematically arranged and is so thorough and reliable that it must be looked upon as a boon to every musician and music student. The entire field of ornamentation in music is covered here, from the remotest ages to the present day and the book supplies a long felt want.

\*\*\*

Caruso's European impresario, Emil Ledner, has arranged for the great tenor to make the following appearances during September and October on Austrian and German stages. He will sing three times at the Vienna Royal Opera, appearing on September 14 in "Carmen," on the 17th in the "Masked Ball," and on the 20th in "Tosca." He will also be heard three times at the Munich Royal Opera, singing in "Carmen" on September 23, "Tosca" on the 26th and "Rigoletto" on the 28th. Stuttgart will hear him twice, both times in modern Italian works, to wit, "Pagliacci" on October 1 and "Bohème" on the 3d. At the Berlin Royal Opera he will make his re-entrance as Don Jose on October 7, and appearances in "Bohème" and "Masked Ball" will follow on the 10th and 12th respectively. He will terminate his European tour at Hamburg, this being the only municipal theater in which he will sing. His dates there are October 15, "Carmen"; 18th, "Aida," and 20th, "Traviata."

\*\*\*

Among those who are mentioned as serious candidates as successor to the late Von Speidel, of Munich, is Freiherr Carl Alexander von Gleichen (genannt von Russwurm), a great grandson of Schiller. Count Moy is also named. Moy is the head master of ceremonies at Munich and was an intimate friend of Speidel and is said to have been offered the post before it was given to Speidel. He refused at that time but now thinks favorably of the position, it is reported. Moy is popular among the artists.

\*\*\*

Edgar Stillman Kelley is to be represented on the programs of the Liszt festival to be given at Sonderhausen during the third week of this month, his quartet having been chosen for performance by the committee. During Mr. Kelley's long residence in this city he made many friends here, not only among the American colony but also among prominent professional musicians, and his old admirers are glad to see such a distinction conferred upon him.

\*\*\*

The Philharmonie has a new organ and Director Landecker has sent out invitations for its dedication, which will occur next Sunday noon. The organ will be played by Bernhard Irrgang, who will be supported by the Philharmonic Orchestra under its new conductor, Hildebrand.

\*\*\*

Dora von Moellendorf, violinist and a pupil of Paul Elgers, has just accepted a very advantageous offer for a tour of the principal coast cities of China.

\*\*\*

Gottlieb Noren's new violin concerto, which Petschnikoff introduced at the Danzig Music Festival last May, has been accepted by a number of orchestra associations for performance during the winter. Thus far it has been booked for performance in Berlin, Cologne, Munich, Vienna, Nürnberg, Carlsbad and the Hague. The work has been published by the Musik Verlag Eos, a new and enterprising publishing firm of this city.

\*\*\*

Ernst von Schuch, the celebrated conductor of Dresden, will celebrate on September 21 the fortieth anniversary of his activities as chef d'orchestre. A big festival concert will be given in his honor, at which Eugen d'Albert will play the Liszt E flat and Kubelik the Mendelssohn con-



certos. Richard Strauss will conduct six of his own vocal numbers with orchestral accompaniment, which will be sung by Sommer and Madame Plaschke von der Osten. Schuch will open the program with his old warhorse, the "Oberon" overture, and close it with Beethoven's C minor symphony.

\*\*\*

Eleanor Spencer, the brilliant young American pianist, promises to have a very busy and successful European season again, this being her third tour of Continental countries. Her first important engagement this autumn is with the London Symphony Orchestra at Queen's Hall on October 4, when she will play under the baton of Sir Henry Wood.

\*\*\*

From Russia comes the report that Feodor Schaliapine and Maxim Gorky are jointly working on an opera, which is to be entitled "Sassunin." The libretto is already finished and Schaliapine is about to begin to set it to music. Schaliapine's friends are surprised at the news that the famous basso should attempt to compose an opera.

\*\*\*

The new Stuttgart Royal Opera House will be formally dedicated today and tomorrow in the presence of the intendants and directors of nearly all the principal stages of Germany. Gerhard Hauptmann, Hermann Sudermann, Frank Wedekind, Ludwig Thoma and other celebrated literary dignitaries have also accepted the invitation to be present.

\*\*\*

The Philharmonic Orchestra will open its season nearly two weeks earlier this year than formerly. Owing to its Scheveningen summer engagement, the orchestra in former years did not return to Berlin until the last week of September; but since it has been playing in this city all summer and its members are now all here, there is no reason for delay, so the first "Pop" is to be given on Sunday, September 15.

\*\*\*

The Philharmonic Society of Helsingfors, Finland, has hit upon a novel scheme for raising the funds necessary to maintain its orchestra. With the permission of the governor-general, it has established a lottery, the net proceeds of which are to go to the orchestra fund.

\*\*\*

Cecil Fanning is to make his Berlin debut in a song recital at Beethoven Hall, on September 30. At the first weekly, Monday afternoon musicale given at the Berlin home of the MUSICAL COURIER on September 9, Mr. Fanning's singing made a visible impression, particularly on the singers and vocal teachers who were present. He was admirably accompanied by his teacher Mr. Turpin, who will also play his accompaniments at his Berlin concert.

\*\*\*

Carl Busch, conductor of the Kansas City Symphony Orchestra, has recently been knighted by the King of

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera.  
\*HANS TAEHLER, tenor, Royal Opera, Karlsruhe.  
FRANK ECKHART, baritone, Berlin Royal Opera.  
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.  
PAUL KITTEL, tenor, Vienna Imperial Opera.  
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

POTNAM GRISWOLD, basso, Metropolitan Opera Co.  
MARGARET MATERNAUER, mezzo-soprano, Munich Royal Opera and Metropolitan Opera, New York.  
\*HELENA FORTI, soprano, Dresden Royal Opera.  
\*DAVID HESS, soprano, Stockholm Royal Opera.  
\*FRANCIS ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.  
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Denmark. Mr. Busch's cantata was the feature of the program at the dedication of a national park presented to the crown by the Danish Society of America. This cantata was composed expressly for the occasion and was personally conducted by Mr. Busch. In token of his services King Christian conferred upon the composer the Order of Dannebrog. Mr. Busch sails for America the coming Saturday.

ARTHUR M. ABELL.

#### MADAME RAPPOLD'S COMING CONCERT TOUR.

Before beginning her sixth season at the Metropolitan Opera House, the middle of November, Marie Rappold will make a concert tour. Her first appearances are in Bangor and Portland, Me. (Maine Music Festivals); on October 12 and 16. Then will follow in rapid order the following tour in concert and recital:

October 18 and 19—Boston Symphony Orchestra, Boston, Mass.  
October 21—Recital, Fall River, Mass.  
October 22—Boston Symphony Orchestra, Providence, R. I.  
October 23—Minneapolis Symphony Orchestra, Minneapolis, Minn.  
October 27—Recital, Chicago, Ill.  
October 28—Recital, Kansas City, Mo.  
October 31—Recital, Nashville, Tenn.  
November 6—Soloist, Singverein, Milwaukee, Wis.  
November 7—Soloist, Singverein, Chicago, Ill.  
November 11—Recital, Utica, N. Y.

January 5, 1913, Madame Rappold goes on a tour with the New York Philharmonic. February 9 the prima donna has an appearance in Washington, D. C., and this date will be followed by a Southern tour, during which the soprano will give six recitals in six days. February 16 Madame Rappold makes a short tour with the New York Philharmonic, after which she goes to the far West, singing on the Pacific Coast and then in Canada. New bookings for the Canadian tour will be closed this month.

In planning her programs for this year Madame Rappold has included songs by American composers, among

the best known being Charles Wakefield Cadman, Courtland Palmer, Oley Speaks, Frank La Forge, Lola Carrier Worrell and Bruno Huhn. Cadman's song, "Call Me No More," is dedicated to Madame Rappold.

#### Gisela Weber Cancels Tour.

Gisela Weber, the distinguished violinist, has canceled her tour for the season 1912-1913, on the advice of her physicians. Most of the contracts will be carried out during the following season of 1913-1914. The many admirers and friends of this sterling artist will rejoice to hear that she is convalescing after a long and critical illness. About two months ago Madame Weber collapsed and the doctors at once diagnosed her disease as typhoid fever, and for several weeks her case caused much anxiety to her family. As she is out of all danger now, the one physician in constant attendance upon the patient has declared that she dare not practise her instrument for the next four or five months, and therefore it was deemed best to cancel the tour, which included two concerts with the Cincinnati Symphony Orchestra and many engagements in the Middle West and South with clubs and musical organizations.

Joseph N. Weber, husband of Madame Weber, who is the president of the National Federation of Musicians, will take his wife to Southern California for the winter. By spring it is hoped that she can resume her practising, and then plans for next year will be announced.

Besides her career as concert soloist, Madame Weber has done remarkable work in ensemble, as head of the Gisela Weber Trio. She has a splendid repertory and is ranked as one of the finished interpreters of the classics.

#### Carolyn Beebe Back from Europe.

The young American pianist, Carolyn Beebe, has returned from Europe after a busy summer spent in coaching with Harold Bauer in Switzerland. Miss Beebe says that she has made many additions to her repertory, and will fill a series of recital engagements in addition to appearing with several leading orchestras.

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### Flonzaley Quartet's Summer Routine.

The great prominence attained by the Flonzaley Quartet, within a comparatively short time, is one of the much discussed features of musical activity on two continents. Europe and America both recognize the thorough artistry of these four masters of string chamber music, whose ensemble work constitutes a degree of perfection that seemingly almost transcends human possibility.

The Flonzaley Quartet will pay America another visit this season, and there is every reason to believe that capacity audiences will greet the superb organization everywhere, because music lovers of this country have come to look upon the Flonzaleys as ideal interpreters and performers of the chamber music classics.

The summer routine life of the members of the Flonzaley Quartet is far from inactive. Instead of giving themselves up to rest and idleness after their strenuous seasons, the Flonzaleys always find plenty of rehearsing for the next season.

Following a few days of respite, during which Iwan d'Archembeau visits his home in Belgium, Alfred Pochon goes to Paris, and Messrs. Betti and Ara journey to their native Italy, the four musicians meet in Tronchet, Lausanne, the home of Mr. Pochon's parents. The Pochon meadows are immediately below the crumbling tower of Gourse, overlooking Lake Geneva, 4,000 feet below. There the Flonzaleys are housed, many miles from a railway. But it is no life of leisure these four men lead on the sun-bathed slopes, although there are plenty of temptations to shirk, despite the distance from the city's rush and roar. Only sickness prevents a strict adherence to a rigid routine.

The day's work begins with individual practice shortly after an early breakfast. Then, at 11 o'clock, the four meet for ensemble playing in a little flower clad chalet, a few rods from the farmhouse. The only outsider at these rehearsals is Mr. Pochon's fuzzy haired spaniel, Flox. After luncheon the same plan is followed, with a respite for tea toward the close of the afternoon. The evenings, save on Friday, when a more or less formal rehearsal is held for members of the family and a few intimate friends, are free, each one following his particular bent, Messrs. Ara and d'Archembeau usually playing bridge, while Mr. Betti reads a book, and Mr. Pochon delves into the mysteries of composition.

On Saturday evenings the Flonzaleys journey to the beautiful home of Edward de Coppet, founder of the quartet, a lovely villa nestling high on the hills of Cherbres, an hour's ride from Tronchet. On Sunday afternoon they are ready for the weekly concert, to which privileged outsiders are occasionally invited. As Sunday is thus occupied, Monday is the quartet's day for recreation, when each member does exactly as he chooses.

### Some Pithy Whitmer Epigrams.

T. Carl Whitmer, the Pittsburgh (Pa.) composer, pianist and teacher, is the author of a clever booklet which contains suggestions to students of music. Mr. Whitmer particularly addresses himself in one chapter to the American students of music in Europe.

Here are a few of his pithy epigrams, in which are hidden a world of good advice:

"If you have but twenty-five cents to spend for the recital, be sure you secure a good supper first—out of it."

"When you take a full score with you, turn the pages at the right moment; otherwise—well, it's a bad sign."

"It is a wise man who cheats the cloak room lady by carrying his hat in his pocket. Always wear an old one."

"All of these people speak a dialect; that is why you have trouble understanding your teacher. Study Pennsylvania German before you leave America; it is a fine preparation for Berlin."

### Bernthaler Sails for Europe.

Carl Bernthaler, the Pittsburgh conductor, sailed for Europe on Wednesday of last week. Mr. Bernthaler has just concluded a successful summer season with the Pittsburgh Festival Orchestra. He will proceed direct to Berlin to see Emil Paur, conductor of the Royal Opera, under whom he served as assistant conductor when Paur conducted the Pittsburgh Symphony Orchestra. Mr. Bernthaler will remain in Europe until next spring.

during which time he will continue his musical activities by conducting, coaching and accompanying, in all of which departments of music he is a master, having had wide experience in each, and no doubt, his winter's sojourn abroad will be of great benefit to him. It is hoped that upon his return Pittsburgh will have an orchestra ready for him.

### INDIANAPOLIS CONSERVATORY OF MUSIC.

The Indianapolis Conservatory of Music, Edgar M. Cawley, director, issues a statement to the effect that September found the institution with an overflowing register, and pupils continuing to arrive from various sections of the country, with many more to come during October and November. This is certainly an encouraging state of af-



EDGAR M. CAWLEY.

fairs at the beginning of the term, which gives early promise of great activity.

Director Edgar M. Cawley after several short but enjoyable trips in his big touring car during the past summer, is back again, and hard at the usual duties of supervising this large musical school and its many important branches, to which Mr. Cawley is ever directing his best ideas. He is called one of the live and progressive musicians of the Middle West, and has made a special effort this year to bring together one of the very best bodies of

and Opera. He is a man of unusual musical breadth, and is stirred with a broad knowledge of art, necessary for Americans to realize and appreciate. Mr. Marston had for one of his maestros the late Charles R. Adams, a most remarkable man in divers ways. Forty operas in a single repertory seems sufficient nowadays, and this, added to German lieder, old and modern French, Italian and English songs from the best writers, makes an uncommon list.

Gaylord Yost and Carl Beutel, two members of the Conservatory staff, opened the season recently with a delightful program consisting of violin and piano chamber music. Included on the list of pieces were two Mozart numbers, sonata, F major, and the fantasia in C minor. The chief interest, however, centered in the compositions by these young artists, Beutel and Yost, the former playing a group of five of his own numbers, all of which he has written in more or less romantic vein, and conceived artistically, even if some of them are somewhat unusual. Mr. Beutel gave them his own interpretation, savoring of what they might signify when well seasoned in his own mind. As a composer, Mr. Yost is becoming quite well known for his attractive bits for violin, two by himself appearing on this program, namely, "Serenade," and "Dance Caprice," both of which are well written and were most beautifully played. Both musicians are gaining added prestige professionally. Louis Persinger, the violin virtuoso, who is to make a tour of this country this season, has placed one of the Yost compositions, "Humoresque," on his list for the forthcoming tour, a decided compliment to this composer. Mr. Beutel has just written and dedicated a work to Rudolph Ganz, the noted Swiss pianist now touring America.

Carl Beutel, this year also assumes charge of the children's classes in rhythmical gymnastics, this being one of the most attractive departments of the conservatory. He believes that the work done in Germany along this line is one of the unfoldments of science, and classes it with twentieth century eugenics, holding that the child body is made receptive through the same principle by which nature produces, namely, a positive, negative law. His children's class will soon give a public exhibition in musical interpretation which will be of great interest to those who believe in the development of the child. Many mothers are awakening to the necessity of this work, and the class is growing in importance.

Miss Reynolds, from the East, a woman of pronounced culture, is the director of the Dramatic Art Department for the ensuing year. Miss Reynolds is a reader of achievement, and will undoubtedly invest the department with new zeal.

The entire school has taken on new life, and is now considering its future quarters which will be a commodious building near Fortieth street, Indianapolis.

### Real Musical Progress in Denver.

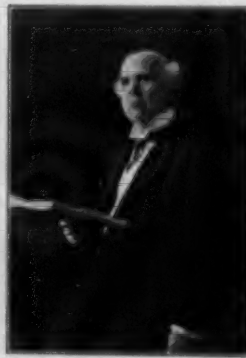
Some music lovers in Denver, Col., have assisted Charles F. Carlson, director of the Denver Fine Arts College of Music, to organize the People's Singing Society of Denver. The purpose is a deeper cultivation of the great choral works. The new society also plans to bring the Philadelphia-Chicago Grand Opera Company to Denver once a year for an operatic festival. Mr. Carlson reports that he is authorized to state that the opera company will be glad to co-operate with the People's Singing Society of Denver in carrying out some of the arrangements.

The new society also proposes to present an oratorio during Christmas week and hold music festivals. The society will at once begin rehearsals of grand opera choruses, and it is intended that the ensemble shall also receive some training in stage business, so that should the singers be called upon to participate in operatic productions their share in the undertaking would not prove a hindrance in securing correct performances. In having the chorus trained in this manner, Mr. Carlson is following out a suggestion made to him two years ago by Andreas Dippel, the

impresario of the Philadelphia-Chicago Opera Company. Mr. Carlson reports also that the best people in Denver have responded nobly to the opera idea. Four of every five voices tested have proven satisfactory, and Denver is now about to achieve real musical progress.



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A new and important member of this year's faculty, who recently arrived from the East, is Frederic Mortimer Marston, who becomes director of the School of Singing

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# PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour,  
Paris, September 17, 1912.

Archibald Sessions has just been reappointed organist at Christ Church, Los Angeles, and is leaving Paris immediately for California. Mr. Sessions was formerly organist at Christ Church and during his tenure of this position, which extended over a period of about five years, he gave nearly a hundred recitals which caused much favorable comment. In these recitals he was assisted by the best available soloists. He resigned that position to become organist at the American Church in Paris. Years ago, when he was studying with Guilman, he was organist of the English Church here. He has been very strongly urged by the church committee to remain here in Paris, but prefers to return to Los Angeles on account of the splendid conditions of that position and also the beautiful organ in Christ Church. Mr. Sessions is, no doubt, one of the most eminent of the younger school of organists. He has been heard frequently in concert and recital, both in Europe and America. In Paris he has played three times with the Touch Orchestra, playing the Rheinberger concerto, Boellmann's "Fantasia Dialogue" and Stengel's "Konzertstück," which he gave for the first time in Paris and which scored a splendid success, both for the composer and the soloist. He has played here also at the Salle Gaveau, where the famous Lamoureux Concerts are held. In Los Angeles he played with the Symphony Orchestra several times and frequently with the Woman's Orchestra, both under the skilled baton of Harley Hamilton. He has given several solo recitals in the Carnegie Hall of Pittsburgh, has played in the Convention Hall of Buffalo, also with the Seattle Orchestra under Michel Kegrize, in England at King's College Chapel, Cambridge, etc. He recently received a letter from the town council of Liverpool inviting him to play in the famous Liverpool Town Hall in November, but will be unable to accept this invitation, owing to his immediate departure for Los Angeles. The accompanying photograph shows Mr. Sessions at the keyboard of the great Auditorium organ in Los Angeles.

Sébald has finally got located here, after the usual annoying delays which seem to be unavoidable in Paris. This sort of delay is especially annoying when one has pupils coming who want to start in work immediately, but it seems to be impossible to make the Paris landlord hurry up or to avoid any of the stupid formalities which here have to be gone through with.

In connection with the above paragraph let me add that I will always be glad to assist musicians or students coming here to locate to get settled down in comfortable quarters. It is not at all surprising that there should con-



ARCHIBALD SESSIONS AT THE KEYBOARD OF THE BIG ORGAN IN THE LOS ANGELES AUDITORIUM.

stantly be an increasing number of teachers and students who come here from America. The atmosphere of art is found here in Paris if it is found anywhere, and there are opportunities for hearing good music which scarcely any other city can equal. There are four opera houses here giving constant performances during ten months of the year (the Grand Opéra is open all summer), there are four splendid symphony orchestras which give concerts every Sunday afternoon, always with the best soloists, and often with visiting conductors. There are two small symphony orchestras which play every evening at prices so low that there is no reason why the student should not familiarize himself with the best in music. There are endless concerts and recitals throughout the winter where the greatest living soloists may be heard also at a very reasonable figure compared with American prices. Some of the world's

greatest organists play regularly every Sunday morning in the various churches, and you are welcome to go into the organ loft and visit them if you wish. Then there are the allied arts, and in this field Paris is supreme. No city in the world holds as many painters, sculptors, artists of all sorts, as Paris, and it is for this reason that so many of our best American artists come here to live; they find here that atmosphere which is as necessary to the finished artist as it is to the student. Add to this that the traditional school of French acting as seen here in all of the opera houses is the greatest in the world. It is here, if anywhere, that a student of opera can get the routine of the stage, that solid basis of technic which must be the foundation of all inspiration in art. For it must always be remembered that those who go the furthest in originality have started on a solid groundwork of traditionalism. There is no better example of this than Mary Garden, who is again singing in the Opéra-Comique, in which house she made her debut. She learned her art thoroughly in that splendid school, and if she now goes far in the originality of her interpretation you may be sure that she does it with her eyes wide open, with a thorough knowledge of the old school as well as the new.

\*\*\*

Another young American who will perhaps follow in the footsteps of Sibyl Sanderson and Mary Garden is May Peterson, who has been singing "Manon" at Aix-les-Bains and Dinard. The special correspondents from these places to the Paris papers all speak with the greatest enthusiasm of Miss Peterson's success, the great beauty of her voice and the excellence of her acting, although these are, I believe, her first appearances on the operatic stage. As a vocalist, Miss Peterson already has had much success in America and Italy, and has been heard frequently in Paris salons.

\*\*\*

Thuel Burnham, who spent his summer in America, has returned to Paris and will remain here without break throughout the entire winter. He intended to remain in America a month longer, but returned to Paris at the insistent demand of a large number of his pupils. While in America Mr. Burnham signed a contract for a concert tour of five months which will take him from the Atlantic to the Pacific coast, from January to May, 1914. The Thursday Musical Club of New York, of which Burnham's well known pupil, Mrs. MacArthur is the president, has founded three Thuel Burnham Scholarships which will entitle the lucky winner to study with Burnham in Paris. Several other musical clubs and private philanthropists have founded similar scholarships, all of them to be known

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as Thuel Burnham Scholarships. As some of the Paris papers have made erroneous statements regarding Mr. Burnham's movements, we wish to state positively that he will be here in Paris the entire winter and that no concert



F. W. NEWMAN AND CHARLES W. CLARK EVIDENTLY PLANNING SOME "DIVILMENT."

engagements that he has will interfere in any way with the work of his pupils.

#### MUSIC IN DES MOINES.

DES MOINES, Ia., September 18, 1912.

Des Moines bids fair to enjoy a season of unusual musical activity. Highland Park Conservatory of Music has reopened with an increased attendance. Dean Frank Nagel, at the head of the institution, has re-engaged Frederick Vance Evans as head of the voice department and Eugene Hahmel as head of the violin department. Daisy Eleanor Binkley, also of the faculty, has spent the summer in New York City, coaching with George Swett.

\*\*\*

The Women's Club Chorus, with Holmes Cowper as director, has announced two evening concerts for this season. The first, on December 11, will be given at one of the local theaters and will take the form of a Japanese concert in costume. The present officers of the club are: Mrs. F. B. Harsh, president; Mrs. A. H. Weber, vice president, and Mrs. Walter L. Biering, secretary. Mrs. Holmes Cowper again will act as accompanist.

\*\*\*

Dean Holmes Cowper has engaged a number of prominent artists to appear on the Artists Recital Course at Drake Conservatory of Music this year. Sembrich appears on February 17, Schumann-Heink on March 14, and the Flonzaley Quartet on April 14.

\*\*\*

Dr. M. L. Bartlett has a most attractive course to offer to his patrons this season. October 21, the Alice Nielsen Concert Company appear; Alma Gluck will be heard in Des Moines for the first time on November 20; January 27, Genée will dance her way into the affections of her audience and on February 17, Godowsky will give a piano recital on the closing date of Dr. Bartlett's course. Holmes Cowper has co-operated with Dr. Bartlett, and has arranged that two of the dates—the Gluck and Godowsky recitals, shall be shared by the students of Drake Conservatory of Music as part of the Artists' Recital Course.

\*\*\*

Mr. and Mrs. J. Browne Martin, who have been associated for the past two years with the George Frederick Ogden studio, have left to take charge of the music department in the State Normal School of Louisiana. Edith Usry has been engaged by Mr. Ogden to have charge of the theory department of his studio. Dr. Bartlett has also engaged Miss Usry to have charge of the piano, organ, theory, and harmony department of Des Moines College of Music. Her coworker in this department will be Elizabeth Deland. Both young ladies are Oberlin graduates and have received the A. C. O. degree conferred by the American Guild of Organists.

\*\*\*

Holmes Cowper spent the major part of the summer "roughing it" in the mountains of Colorado, but is now at his post again to take up the strenuous duties of Dean of Drake Conservatory with renewed energy. The attendance at the conservatory promises to be record breaking this year.

\*\*\*

Rose Reichard Marshall, one of Des Moines' accomplished musicians, has moved to Waterloo, Iowa. Mrs. Marshall was violin soloist with Sousa for several seasons, and for the past few years has devoted herself to teaching.

\*\*\*

Ralph Lawton, head of the piano department of Drake Conservatory of Music has spent the entire summer in

Berlin, studying with his former teacher, Lhevinne. Mr. Lawton will again take up his duties at Drake Conservatory, and will appear in recital sometime in the near future, an event eagerly anticipated by his many admirers who have a firm belief in his future.

\*\*\*

Elsa Rehmann and the Misses Marie and Georgine van Aaken have returned from a summer's study in Europe.

\*\*\*

Herbert Witherspoon appears in recital on October 15, at the opening of the George Frederick Ogden course. November 22, Kitty Cheatham will give the second program; the third will be by the Pasmore Trio and the fourth and last is to be a joint recital on February 4, by Gunn and Zukowsky.

CAROLINE YOUNG SMITH.

#### Ilse Veda Duttlinger in Russia.

Ilse Veda Duttlinger, the young violinist who is coming to America later in the season, played with the Riga Symphony Orchestra under the leadership of Schoenvoigt, at Jelissawetgrad, in Southern Russia, September 19. September 22 she appeared in Moscow, and September 25 in St. Petersburg. Leopold von Auer, Miss Duttlinger's teacher, thinks highly of her abilities and has stated that she is one of the most gifted girls that have studied with him.

The snapshot reproduced with this story, was taken in Russia, at a summer resort on the Baltic Sea. Miss Duttlinger is No. 1 in the picture; No. 2 is Misha Pias-



THREE SOLOISTS OF RIGA SYMPHONY CONCERTS.  
1, Ilse Veda Duttlinger; 2, Misha Pias; 3, Miron Poljakim.

tro and No. 3, Miron Poljakim. The friend who sent the picture to the MUSICAL COURIER did not personify the other young lady and gentleman.

#### Schumann-Heink in Calgary.

CALGARY, Canada, September 20, 1912.

Madame Schumann-Heink opened a series of concerts given by the Calgary Concert Bureau on Wednesday, September 18, before the largest and most enthusiastic audience ever gathered together in Calgary for such a concert, and they were given one of the most artistic treats the city has offered. One thing was particularly noticeable in the great songstress' singing and that was her enunciation; it was so perfect that the audience had really no occasion to use the book of words when she sang in the English tongue.

The program began with three arias from "Samson and Delilah," including "My Heart at Thy Sweet Voice," which in itself makes great demand on a singer's interpretative powers, and was received with tremendous applause. Probably the most pleasing song, acceptable to many present, if one might be allowed to say, was the "Cry of Rachel," which was truly dramatic in interpretation and not likely to be forgotten by the greater portion of those present.

The concert, as a whole, receives the consensus of opinion that it was the best of its kind ever given in the city of Calgary and one could not but feel in the atmosphere that every one seemed to enjoy Madame Schumann-Heink to the uttermost. May she come back again at some future date.

Madame Schumann-Heink was assisted by Edward Collins, who was making his debut that evening, having recently returned from his studies in Germany and who, up to very recently, was a pupil of Rudolf Ganz. He certainly made a very good impression on his audience and it is hoped that more will be heard of this coming virtuoso.

A word for Mrs. Hoffman, the accompanist, who certainly accompanied most admirably, the great feature being that she was always "with the singer."

STANLEY.

#### Lhevinne Praised in London.

Josef Lhevinne's recent orchestral appearance in London elicited unusually enthusiastic press tributes. The noted Russian pianist gave a magnificent performance of the Liszt E flat concerto, which he has rendered with great success in America, and the following London criticisms

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bear eloquent testimony to Lhevinne's triumph in the British capital:

"Lhevinne," declared the Daily Chronicle, "showed himself to be a very fine player with a finished technic, a rounded tone and a poetic style of interpretation." The Daily Mail referred to him as an "executant of altogether unusual power," while the Daily Telegraph expressed the opinion that "among the pianists of today to whom the epithet 'great' is applied, Lhevinne is truly to be found. His touch is of exquisite delicacy, and his tone beautiful."

Lhevinne is due in America late in December. His tour under Loudon Charlton's management will be a transcontinental one.

#### Carlos Salzedo, Noted Harpist, Returns.

Carlos Salzedo, the brilliant solo harpist of the Metropolitan Opera Company, New York, returned last week on the French line steamer Loraine. Mr. Salzedo is ready to enter upon a strenuous season with the Metropolitan organization, after a delightful summer in Europe.

During the early summer months Mr. Salzedo toured quite extensively in Spain and Switzerland and met with marked success, his beautiful harp playing everywhere evoking enthusiasm. The latter part of the summer was given up to composing for the harp and piano, this work having been carried on at a picturesque and restful retreat not far distant from Paris.

Mr. Salzedo will be heard in concert more frequently this season than in past years, and during October and May will appear jointly with Anna Case, soprano of the Metropolitan Opera Company, several dates already having



CARLOS SALZEDO.

been booked by Fred O. Renard for the noted harpist and popular prima donna in joint recitals.

All in all, Mr. Salzedo anticipates a very active season, both with the Metropolitan Opera Company and on the concert stage.



# LONDON

The New Victorian Club,  
30A Sackville Street, Piccadilly, W.,  
London, England, September 12, 1912.

A second composition by the young composer, Erich Korngold, was presented at the promenade concerts in Queen's Hall, September 12. This was in the form of an entr'acte from his pantomime "The Snowman." In August his vespers and serenade, a more ambitious work, was given a first performance at these same concerts. There was no demonstration of approval or disapproval on the part of the audience on the occasion of the performance of the Korngold works, such as marred the occasion of the first hearing of the five orchestral pieces by Arnold Schönberg, which episode continues to be the topic of much criticism in musical circles.

Every one interested in any one of the arts realizes the difficulty attending a fair judgment of any contemporary work which is the expression, especially, of a new and unfamiliar thought. Through time alone does the clear vision ever seem possible. That much of modern musical art lacks greatly the aesthetic charm there is no denying. Though the fact remains that there is nothing quite so vague and elusive of description as that something called aesthetic charm, or beauty (terms quite synonymous in art), and though there may be divided camps as to what actually constitutes its inalienable rights, and its expression may go a-egging for long periods of time, even among its most ardent devotees, it is the one great vitalizing force, nevertheless, the great mysterious power that eventually comes in to its full recognition and makes of a composition a living, breathing, sentient creation, and decides its fate as among the immortals. An interesting phenomenon often observable, as characterizing those lovers of beauty in the abstract, is the greatly varying degrees of their capacity for apprehension and appreciation of real beauty, which faculties in themselves constitute an element of the greatest controversial interest, vastly more exciting in its own reflex influence than the real charm can ever hope to be, if by chance it is discovered.

In Arnold Schönberg's treatise on harmony, the author has given expression to many ideas on harmony and aesthetics, quite contrary to the orthodox point of view accepted by most musicians. There is no need to quote from the text book; the author's compositions are the best proof of his convictions, and these should be heard by every one interested in music. Both he and Erich Korngold, of the latter it is the more remarkable, he being little more than a child, have given expression to the deeper and more complex phases of life, to the "quickened sense of life," the "quickened, multiplied consciousness," and throughout it all there runs the element of beauty, the distinguishing, elusive, aesthetic charm. There is no artistic sense in urging that greater cacophony, so called, is aesthetically objectionable, per se, for what one decade rejects in this respect the following welcomes with open arms, as all of the present generation are well aware. Nor does it prove anything that only a minority of contemporary musicians find any affinity of attraction much less understanding in this modern musical romanticism run riot, unless it proves, as is usually the case, that the

minority are the more comprehensive ones and have the more delicate intuitive sense in those more delicate matters.

The romantic ideal in literature boasts of its freedom from all the trammels of formula, of its non-borrowing genesis, so to say, and so it has been in music. In Arnold Schönberg and Erich Korngold, though the fountain head of their origin can be traced to this romantic source, they have left the ideals of their ancestry far behind and have struck out in altogether new paths for themselves, paths somewhat similar, though somewhat divergent. But they may both be called the children of their age, they both express the spirit of their age, this unrestricted, individualized, democratic age, with its deification of the personal note, that repels and attracts; a note very human if at times very crude and coarse, and all too often too complex through the effect of its over-tones, to make any appeal in any way to this same democratic age, which is so slow to recognize itself in reflex.

Musical form is another interesting subject in the relation it stands to the great moderns. It may be said that there is no such thing as no form, no matter how heterodox a composition may be in its relation to accepted forms, whatever mould it elects to represent that is its form. In the olden compositions, the form came first, it was the first desideratum, and thus we have the old copy book maxim "form and content." The form of the classical spirit, pure, clear and often transcendent as form pure and simple came to a sad ending when the romantic spirit rose to life. It ceased entirely to be the wonderful distinguishing characteristic. The eighteenth century saw an interchange of values, a reversal of convictions, and in place of form and content, there came into fashion content and form, the latter shaping itself to fit the former, the framework adapting itself to the new harmonic structural thought; and all that modern and extreme modern music makers have done is simply to go on expanding, the form remaining subservient to the thought in the most exemplary manner. "Symphonies are no longer written in any country in the modern world but in England," said Dr. Ethel Smyth to the writer recently, "and England will soon be over with them, too. The form was wonderful, you cannot improve on it, the improvement must come from other directions."

Though this may be a very decadent age in all its art productions, most of its poetry and much of its literature, as the pessimists tell us, there is always the "limit." Nothing can get beyond that symbolic post! There is the turning point or the recurrent point, and a transformation is the result. Whatever exists for itself now is also existing for that which must follow. As to music it would be interesting if it could be known if all this climbing to the highest point of individualism will result in a grand declension to the classic. Who shall say? If the past is any criteria for the future, then we of the present are very incompetent to judge. Music has transmuted all the emotions into art, ecstasy and frenzy serving last and best, realism poorest of all. These three together, in their latest and most fashionable dress, have been named the

"futurism" of music! They are the three fates of musical life!

The preliminary prospectus of the London Symphony Orchestra which has just been issued presents an interesting array of compositions, conductors and soloists for this series of concerts, which will constitute the ninth season. Among the soloists engaged are Adolf Busch, violin; Muriel Foster, contralto; Serge Barjansky, cellist, and Tina Lerner, Josef Lhevinne, Sigismund Stojowski and Paderewski, pianists. The Manchester Orpheus Glee Society and the Leeds Philharmonic Society's Choir will also assist at two of the concerts. The conductors announced for the twelve concerts are Fritz Steinbach, Sir Edward Elgar, Hamilton Harty, Wassili Safonoff, Herr Mengelberg and Arthur Nikisch. The opening concert, October 28, will be conducted by Herr Steinbach, as will also the second, November 11. At these two concerts, under Conductor Steinbach, there will be heard the Schubert "Unfinished" symphony; the Brahms C minor, No. 1, and the Mozart G minor; Strauss' "Till Eulenspiegel," symphonic poem; the Schumann "Genoveva" overture, and Joseph Holbrooke's tone poem, "The Raven." The next two concerts, November 25 and December 9, respectively, will be conducted by Sir Edward Elgar, the concert of the second date being constructed wholly of Elgar compositions, namely: The symphony No. 1 (A flat), the "Enigma Variations," and the violin concerto. The fifth concert, under Fritz Steinbach, presents the three famous Beethoven, Beethoven and Brahms; Bach as represented by one of the "Brandenburg" concertos, Beethoven by the eighth symphony and Brahms by the second symphony (in G) and variations on an original theme by Haydn. At the sixth concert Hamilton Harty will conduct the Beethoven seventh symphony, a suite by Bach, the overture "Boadicea" by Montague Phillips (an English composer), and the conductor's own new work for violin and orchestra. The seventh program, under Wassili Safonoff, will be a Russian program, constructed of sixth symphony, C minor, Glazounoff; symphonic poem, "Three Palms," Spendiarioff; four popular songs for the orchestra by Liadoff, and Tchaikowsky's theme and variations. The eighth and ninth concerts will be conducted by Herr Mengelberg, and among the numbers to be heard under his baton are the Beethoven fifth symphony, the Tchaikowsky fifth symphony, the overtures "Der Freischütz" and "Meistersinger," and Strauss' "Also Sprach Zarathustra." The last three concerts of the season will be conducted by Arthur Nikisch, the programs of which concerts have not yet been announced. The Nikisch concerts will take place in June.

An interesting concert is that announced at Albert Hall, October 5, when Melba, Ysaie, Bachaus and Edmund Burke will give the program. Melba has just returned from her year's absence in Australia, and is said to be in excellent voice. She will tour the Provinces in November and December.

It is said that Eugen d'Albert will visit London in November and give a Beethoven program at Bechstein Hall.

The soloists announced for the promenade concerts beginning September 16 are Doris Woodall, who makes a first appearance at the promenade concerts, and Herbert Heyner, both artists to be heard in vocal numbers at the Wagner concert on Monday. On Tuesday another new-comer to the promenade concerts will be Valentina Crespi, who will play the Tchaikowsky violin concerto in D; the vocalists on this same occasion to be Marion Beeley and Robert Burnett. Wednesday evening Arthur Catterall of the Queen's Hall Orchestra will play the Richard Strauss violin concerto in D minor, an early work seldom heard in this country. The vocalists are to be Hubert Eisdell and Doris Woodall. Thursday, Violet Oppenshaw, contralto, and George Parker are the solosists. Friday, Olive Maurice-Wright will make her first appearance at these concerts in two Beethoven songs; Majorie Hayward, violinist, will play the solo part in Bach's "Brandenburg" concerto No. 2 (in F) for flute, oboe, trumpet, violin and strings, and Gwynne Davies, vocalist, will also be heard in some songs. Saturday another first appearance will be that of Joyce Brown, who will make her debut with the Paganini concerto in D. The vocalists are to be Alice

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Baxter and Robert Burnett, the latter singing Sir Charles Villiers Stanford's "Songs of the Sea." Among the compositions listed for the week's program and to be heard under Sir Henry J. Wood, are prelude to the third act of "Parsifal," a number new to these concerts; Enrico Bossi's "Intermezzi Goldiani" for string orchestra, a suite written in homage to the founder of Italian comedy; Joseph Holbrooke's symphonic variations, "Three Blind Mice"; an arrangement of eight German dances by Mozart, by Herr Steinbach, the noted conductor; Brahms' "Tragic" overture (in D minor); the first performance at the promenade concerts of Goldmark's overture, "Im Frühling"; Balfour Gardiner's "Shepherd Fennel's Dance," and a first performance of Coleridge-Taylor's rhapsodic dance "Bamboula."

Dr. Georg Henschel will conduct five in the series of promenade concerts, beginning with the concert of September 30, and ending with that of October 4.

Among the pianists, to be heard at the promenade concerts in October are Eleanor Spencer, Christian Carpenter, Marie Novello, Theodor Szanto, Madame Elly Ney, Señor Bienvenido Socias, Mlle. Guiomar Novaes, Johanne Stockmarr, Mlle. Tosta de Benici, John Powell, Marguerite Melville, Marie Fromm and Marie Gabrielle Leschetizky.

EVELYN KAESMANN.

#### ADDITIONAL LONDON NEWS.

LONDON, England, September 30, 1912

The principal event of recent musical interest was the first performance of Leoncavallo's latest opera "I Zingari" at the Hippodrome, September 10. It is a short two-act opera which takes a little over an hour for presentation. At once, it may be said that it in no way compares with "I Pagliacci," which remains Leoncavallo's masterpiece. This latest opera, was a commissioned work, and like all such ordered work, it bears the earmarks of its manufacture. If "I Pagliacci" was not in existence, one would say that "I Zingari," gave promise, but as they stand in the order of their respective dates of creation, the master has seemingly borrowed from the former to give life and substance to the latter. "I Zingari" is all too obviously reminiscent of "I Pagliacci," in the character and sentiment musically as well as dramatically of its entire conception. Some Roumanian folks songs form the basis of some of the melodies, but it is not a Romany character that distinguishes the work musically, but rather a Pagliacci character—musically! The work opens with an anvil chorus the Zingari as blacksmiths are busy at work, but here, as throughout the work, the ensemble is very commonplace and the orchestra, the regulation theater orchestra slightly augmented for the Zingari score, is not called upon for anything particularly significant or distinguished. The flute has the whole tone scale, which in one episode is effectively employed, and the cello a very pretty obligato to the song for baritone in the second act, which song is the best number in the opera, employing the voice in the pure Italian manner of singing and being constructed along a most attractive melodic outline. And between the acts there is an orchestral interlude of much charm. The plot is of the most primitive character, the librettist surely never lost much sleep over its concoction. The story runs that Prince Radu (a Hungarian Prince), having become infatuated with Fleana, daughter of the chief gipsy, is received into the camp and becomes Fleana's husband. But Fleana remains not true to the Prince, but returns the love of one of her own race, Tamar, and Prince Radu finding they are together in a very picturesque thatched hut, exchanging sweet nothings, sets fire to the hut, after bolting the door on the outside (a very convenient arrangement), and the lovers are supposed to perish in the flames, the Prince fighting the whole band of the Zingari, which comes to the rescue of the imprisoned ones. It is all very childish, and like a mother goose nursery story. The music is simply a mechanical adjustment, the orchestration being that of the well trained writer who would find no difficulty in jotting down the measures, say between trains. The composer conducted and was received with great enthusiasm. The cast in-

cluded Signora Pavoni (Fleana), Signor Cunego (the Prince), and Signor Caronna (Tamar).

Among the interesting numbers to be played at next week's promenade concerts may be mentioned a new work by Frank Bridge in the form of a suite for orchestra entitled, "The Sea"; Ernest Austin's variations for string orchestra on "The Vicar of Bray"; Sibelius' symphonic poem "En Saga," which has not been heard for several seasons; B. J. Dale's "Concert Piece," for organ and orchestra, and some excerpts in the form of a suite from Roger Quilter's music to the fairy play "Where the Rainbow Ends."

The soloists for next week include Alfred Heather, Carrie Tubb, Ethel Peake, Thorpe Bates, Sara Melita, Robert Burnett, Dorothy de Vin, Muriel Terry, Peter Dawson, F. S. Kelly, J. Campbell McInnes, Margaret Balfour, Joseph Cheetham, the Alexandra Quartet of lady singers, composed of Beatrice Hughes-Pope, Winifred Williamson, Violet Williams and May Proctor. Also the following members of the Queen's Hall Orchestra will be heard in solo work: James McDonagh, who will play a cor anglais solo from "Tristan and Isolde"; Albert Fransella, flutist Frederick B. Kiddle, organist, and Alfred Kastner, harp soloist, who will play a fantasia by C. Galeotti.

Some interesting announcements are made in the prospectus just issued by the Queen's Hall Orchestra, Sir Henry J. Wood, conductor, for the orchestra's annual



PAUL KOCHANSKI.

series of eight symphony concerts. "It has always been the leading idea of the directors," to quote from the circular, "to present to their subscribers and the general public music which has an accredited, rather than a mere experimental value, and to secure the services of artists of the first rank. This season the list of executants is even more strongly attractive than in former years, and contains the names of at least three artists of British extraction. Four works will be given for the first time in this country, and some which have been successful at the promenade concerts this season will be repeated at the symphony concerts." The first new work of the season will be Percy Grainger's passacaglia for small orchestra, entitled, "Green Bushes." This new composition is one of a series of "British Folk Music Settings," and is dedicated to the memory of Edward Grieg. Mr. Grainger will conduct its hearing at the first concert of the season, for which it is programmed, October 13. At the third concert, November 16, Max Reger's "Lustspiel" overture

will be given for the first time in England. At the fourth concert a new work by Glière, one of the younger Russian composers, entitled, "Les Sirènes," will be heard for the first time in this country. At the first concert in the new year, January 18, Mahler's seventh symphony will be played in memory of the composer, who died in 1911. At the concert of February 15, the last but one in the series, a new suite by Leone Sinigaglia, founded on folk tunes, will be a novelty to the audiences of the symphony concerts. The soloists engaged for these eight concerts are Pablo Casals, who will appear at the first concert and who will play the Tartini concerto in D for cello, horns and strings, and the Saint-Saëns concerto in A minor for 'cello and orchestra. At the second concert Marie Hall will be the soloist, playing the Tchaikowsky concerto in D. At the third concert Eugen d'Albert will make a reappearance in London, and will play the Beethoven "Emperor" concerto. Carreño and the MacDowell concerto, No. 2, in D minor, figure on the fourth program. At the fifth concert Fritz Kreisler will be the soloist, and will play the Max Bruch fantasia (Scottish) for violin, harp and orchestra. Carl Flesch is listed for the sixth concert, and the Beethoven violin concerto. Frederic Lamond is the soloist for the seventh concert, and will be heard in the Tchaikowsky concerto No. 1, in B flat. At the last concert Busoni will be the soloist and he will play the Liszt second concerto, in A, and also the "Rhapsodie Espagnole," with his own complex arrangement of this work originally written for piano alone. The symphonies to be heard at these concerts are, as chronologically announced on the programs, Dvorák's Fifth Symphony, "From the New World"; Brahms' No. 3 Symphony in F; Schubert's seventh symphony; Beethoven's C minor symphony; the Mahler symphony already mentioned; a Haydn symphony (No. 98, B. and H. in B flat); Mozart's G minor symphony, and Strauss' "Symphonia Domestica," which has not been heard here in several seasons.

Many important engagements have been booked for the Polish violinist, Paul Kochanski, by his managers, the Concert Direction Daniel Mayer. Mr. Kochanski has been spending the summer at his home in Warsaw and will return to England in the late autumn. Mr. Kochanski will again be heard in the English Provinces where last season he met with so great a success. He has been engaged by the Scottish Orchestra for a number of orchestral concerts.

That the German season of opera plus that of the Russian ballet which H. B. Phillips, manager for Thomas Beecham, announces will be conducted at Covent Garden, beginning about the middle of January, 1913, under Mr. Beecham, is an announcement of much more than ordinary interest, all who are acquainted with London's past and more recent operatic ventures will agree. Mr. Beecham is at present abroad negotiating his plans, and it is proposed to give the "Rosenkavalier," for which production the entire cast and scenery will be brought from the Continent; as well as Strauss' "Elektra" and "Salome." And there is great probability of a series of Wagnerian music drama to include "Meistersinger" and "Tristan and Isolde"; all of which will be sung in German. On alternating nights the ballet will be given as during the "grand" season, the Beecham orchestra under the conductorship of Thomas Beecham being employed for both productions. In November the Russian ballet and the Beecham's orchestra, under Mr. Beecham, will give a season in Berlin of four or six weeks.

A new wind band, founded by Thomas Beecham, and to be known as the City of London Civil Band, with Emile Gilmer as conductor, will shortly make its debut. Mr. Gilmer was formerly the first clarinet in the Beecham orchestra and is a man of fine musical attainments.

Louis Persinger, the young American violinist, whose great success in London last season will be remembered by the musical world, has been spending the summer in the Hills at Coburg, Germany, where he also for some two months officiated as head of the master class for violin at the Coburg Music School. Mr. Persinger will sail for the United States on the steamship Rotterdam, October 5, and will make his first appearance later in

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Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson,  
soprano, Grand Opera, Australia and Germany; Kathleen Howard,  
contralto, Darmstadt; Mme. Carolyn Orman, soprano, Grand Opera,  
Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Bas-  
stein-Regne, Grand Opera, Germany; Beatie Bowman-Estey, con-  
tralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, so-  
prano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred  
Potter, contralto; Mae Jennings, contralto; Louise Barnolt, contralto;  
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the month with the Philadelphia Orchestra and in recital  
in New York. His American tour is entirely booked for  
1912-13, and he will not return to Europe until late in the  
spring, when he will remain in London for the season,  
he having many engagements already booked here and in  
the English Provinces. Mr. Persinger will appear as  
soloist at an organ recital to be given in the Kaiser Wil-  
helm Church, Berlin (which by the way is said to be the  
finest modern church in the world), shortly before sailing,  
it being his last public appearance on this side of the  
water, for this season.

Eleanor Cleaver Simon has removed her studio to 47  
Marlborough Hill, St. John's Wood, N. W., where she will  
resume lessons about October 1. Mrs. Simon's standing  
in the musical world is too well known to call for any  
special delineation. But it may be mentioned that she has  
been associated with the Delle Sedie School of Singing  
for the last few years as the head teacher of the female  
pupils. Before becoming one of the teachers at the above  
mentioned school, she had an established reputation as a  
concert singer and had appeared in opera in Italy with  
great success, but on the founding of the Delle Sedie  
school (she had been a favorite pupil of Delle Sedie) she  
gave up public work and devoted all her time and at-  
tention to teaching. As her private teaching will not be  
quite so arduous, Mrs. Simon is planning for some public  
appearances after the first of the new year.

Tina Lerner and Fritz Kreisler will be the instrumental  
soloists at the first ballad concert at Queen's Hall, which  
will be given October 12.

Among the early concerts of the year is the violin re-  
cital to be given by Fritz Kreisler at Queen's Hall, Sep-



LOUIS PERSINGER

tember 28, with Haddon Squire, accompanist. Mr. Kreis-  
ler will play, among other numbers, the Bach concerto in  
A minor, the Vioti No. 22, A minor concerto, two Slav-  
onic dances by Dvorak, and two old Vienna waltzes. The  
concert is under the new concert direction of H. B. Phil-  
lips, who was formerly associated with the Quinlan Bu-  
reau.

At the Bristol Festival, which will be given in the early  
part of October, Perceval Allen and Clarence Whitehill  
will be the principal soprano and baritone, respectively, in  
the "Ring," which is to be given in English in concert  
form.

Theodore Byard, who has been spending the summer in  
Venice, Italy, will return to London the end of the month.  
Mr. Byard will give two joint recitals, in November, with  
Sapellnikoff, the Russian pianist.

The prospectus of the Dulwich Philharmonic Society,  
which has just been issued, announces that four concerts  
will be given in the Crystal Palace Concert Room, as  
heretofore, and that the choral works to be given are  
"The Messiah," Sir Edward Elgar's "Carnotus," and  
Coleridge-Taylor's "Hiawatha" and a "A Tale of Old  
Japan." The concerts will be under the conductorship of  
Julius Harrison.

Lorenzo Camilieri and his Italian opera company  
continue to draw crowded houses, twice daily at the

London Coliseum, in a somewhat condensed version of  
"I Pagliacci." The singers, who among others number  
Mlle. Beignani and the Messrs. Bari and Belletti, are  
much above the average in quality of voice and histrionic  
ability. A fine ensemble distinguishes every performance,  
the orchestra under Signor Camilieri being particularly  
worthy of comment.

The Royal Choral Society has issued its prospectus for  
the annual series of concerts, which will number seven  
this year. On October 31, "Elijah" will be given, the  
principal singers to include Ruth Vincent, Ada Crossley,  
Ben Davies and Herbert Brown. The second concert,  
November 28, Sir Edward Elgar's "We Are the Music  
Makers" will be given with Alice Wilna, Muriel Foster,  
Alfred Heather, Edmund Burke and Julien Henry as the  
principals. "The Messiah" will be given January 1 with  
Agnes Nicholls, Ada Crossley, Lloyd Chandos and Rob-  
ert Radford as soloists. At the fourth concert, February  
5, Gounod's "Redemption" will be given with Phyllis Lett,  
Ruth Vincent, Emily Shepherd, Morgan Kingston, Camp-  
bell McIlmes and Montague Borwell. The fifth concert,  
March 6, will be given to Sir Edward Elgar's "The Dream  
of Gerontius," the soloists to be Muriel Foster, Gervase  
Elwes and Dalton Baker. The sixth concert will be "The  
Messiah," to be given on Good Friday, and the soloists  
will be Madame Gleeson-White, Madame Kirkby-Lunn,  
John Coates and Harry Dearth. The final concert, April  
17, will be devoted to works of the late Coleridge-Taylor,  
which will include "Hiawatha" and "A Tale of Old Ja-  
pan." The soloists will be Ada Forrest, Phyllis Lett, Ben  
Davies and Frederick Ranalow. For an extra concert in  
December, further particulars will be announced later.

EVELYN KAESMANN.

## GRAND RAPIDS MUSIC.

GRAND RAPIDS, Mich., September 16, 1912.

The St. Cecilia Club will give its first program of  
the season, October 3.

Mrs. Charles B. Kelsey has returned from Peterboro,  
giving a very enthusiastic account of the MacDowell Fete,  
which she went East to attend.

"The Spring Maid" will open the opera season at  
Powers' Theater. Mrs. Billman has many fine musical  
attractions in store for her patrons this season.

## Mahony to Be Flattery in "Everywoman."

W. J. Mahony, formerly known in the concert world as  
William Worthington, the basso, has been engaged by  
Henry W. Savage to appear as Flattery in the "Every-  
woman" company that is to tour the country this season.  
The contract is for eighty weeks, two seasons. Mr. Ma-  
hony has had considerable stage experience, as he played a  
part in one of the Savage productions last season and the  
season before, and has officiated as stage manager.

When Mahony, known as Worthington, sang in concert  
he was frequently engaged to sing in oratorio. He is a  
versatile and valuable artist possessing a finely placed  
voice and a dignified presence.

## Welsh-Sutor Artists Booked.

The musical bureau conducted by Grace Welsh-Piper  
and Adele Sutor, at 10 South Eighteenth street, Philadel-  
phia, is booking singers early in the season. They have  
secured several contracts for Edward Shippen van Leer,  
tenor, including two oratorio concerts at the Baptist Tem-  
ple, Broad and Berks street, Philadelphia.

Jeanette Turner Broomell, one of the Welsh-Sutor  
bureau, has had success in recent lecture recitals at Pocono  
Pines, Buck Hill Falls and Gettysburg Chautauqua. Miss  
Broomell has been engaged by the Woman's Club of  
Midville, Pa., by the Allentown Teachers' Institute and for  
a Southern tour during December and January.

## Alberto Jonas Reopens Berlin Studio.

Alberto Jonas, the famous pianist, has reopened his  
artist class in Berlin, and finds it almost impossible to  
comply with the wishes of all those who desire to study  
with this famous pianist and teacher. All nationalities are  
represented in Jonas' class and at his bi-monthly receptions  
a babble of foreign languages greets the unwary visitor.  
Five of Jonas' pupils will be heard this winter in Berlin in  
Blüthner Saal and in Beethoven Saal with the Philhar-  
monic Orchestra and with the Blüthner Orchestra.

## Elsa von Grave's Season.

Elsa von Grave has returned from her summer vacation,  
spent on the Norwegian shores, and will open her season  
of thirty-two concerts in Germany, Austria and Holland  
by appearing as soloist in the first Hof Concert in Weimar.  
These concerts, given by the famous orchestra at the  
court of the Grand Duke are among the most select and  
exclusive. The gifted young pianist will, on this occasion,  
play the Brahms D minor concerto.



## Eleanor Spencer's Great Success in Hamburg.

The following criticisms from the four principal Hamburg daily papers testify to the remarkable success that the brilliant young American pianist, Eleanor Spencer, scored in that city last season:

Eleanor Spencer has an astounding pianistic equipment. She has at her command sound and spontaneous powers, every nuance of tone and finesse of technic and a rhythm which is unflinching. Such a pronounced sense of rhythm, in fact, is rarely met within the work of a woman pianist. Beethoven's "Appassionata" suffered somewhat from the too precise rhythmical treatment, while, on the other hand, the magnificent sovereignty of technical difficulties and the uncommonly clear treatment of the thematic structure compelled the most unqualified admiration. Bach's English suite in D minor was played with unusual charm, both of tone and rhythm.—Neue Hamburger Zeitung

Eleanor Spencer did the fullest justice to a widely eclectic program. Her strong, natural, musical feeling lays hold instinctively upon the heart of every school; she at all times finds the right interpretative note and her artistic intentions are supported by mature technical resources.—Hamburger Fremdenblatt, April 3, 1912.

Eleanor Spencer, who was heard here yesterday, has strongly pronounced pianistic talent. She has learned much, and her art is a very mature one. Her cantilene has warmth and manifold possibilities of expression; her technic is equally developed in all directions, her jeu perle, in particular, being a brilliant attribute to her playing.—Hamburger Correspondent, March 5, 1912.

Anyone who was present on Saturday in the small hall of the Musikhalle had the privilege of enjoying a beautiful and interesting piano recital. The donor of this musical treat was a young pianist, Eleanor Spencer. Her program displayed uncommonly good taste and by being made up chiefly of numbers which do not belong to the hackneyed repertory, the interest of the occasion was heightened. Three grateful compositions by the old Scarlatti gave evidence at once that Miss Spencer possesses a very clear and highly developed technic, which she understands how to employ with thoughtful restraint, at times with charming audacity. She was extremely successful with Mendelssohn's "Variations Serieuses." It was a genuine pleasure to listen to the well balanced and intelligent work of Eleanor Spencer and she will be a welcome guest should she return to us next season.—Hamburger Nachrichten, April 4, 1912. (Adv.)

### MUSIC IN COLUMBUS.

COLUMBUS, Ohio, September 20, 1912.

Oley Speaks and T. T. Frankenberg, both of the Ohio State Journal, announce a series of concerts, the first of which is Johanna Gadski, who opens the series with a recital in Memorial Hall, Thursday evening, October 10. Edwin Schneider will be the accompanist. The other attractions are United States Marine Band, New York Symphony Orchestra, Ernestine Schumann-Heink and New York Philharmonic Society. Emma Calvé and Marcella Sembrich may be added to the list.

The Columbus Symphony Association promises a series of three concerts this season, two by the Cincinnati Symphony Orchestra and one by the Philadelphia Orchestra, Leopold Stokowski conductor. The Philadelphia Orchestra will be the only novelty in these two series, since it has never been here, and the others have, several of them many times.

Marie Halleen Dawson, a brilliant young violinist from Indianapolis, will be the artist for the Women's Music Club matinee, November 26.

Melville Clark, harpist, will address the students of Wallace School and Conservatory, 82 Jefferson avenue, Tuesday morning, December 10. Mr. Clark is quite an authority on the ancient and modern harp, so his remarks will have the stamp of authority. This will be the first of a series of artist addresses with illustrations which will be arranged for the Wallace Conservatory.

Floyd Crooks, baritone, will sing a group of songs at the Indian music concert to be given in Memorial Hall, October 3. He will sing four songs, "The Canoe," "Love Song," "War Song" and "Shadow Song" of the Iroquois.

Alice Rebecca Rich, director of the Wallace Conservatory, returned from Bath, Me., on Thursday, September 19.

Ethel May Harness had a most successful summer of study with Fannie Bloomfield Zeisler in Chicago.

Mabel Orebaugh Henderson, pianist, has removed from Battle Creek, Mich., to Montreal, Canada. Mrs. Henderson has been a guest here in the home of her parents for a short time.

The Girls' Music Club has just issued a neat calendar for the season of 1912-1913. The officers are: Emily McCallip, honorary president; Mabel Rathbun, president; Edith Strickley, vice president; Pauline Atcheson, secretary, and Marion Wilson, treasurer. Advisory board: Ella May Smith, Mrs. Henry C. Lord, Mrs. Reginald Hidden, Elinor Schmidt, Alice Rebecca Rich. Program committee: Margaret Lanum (chairman), Louise Ackerman, Alice Laughridge, Lucille Martindill, Virginia Thomas. House committee: Bess Coffman (chairman), Eileen Connors, Doris Hoover, Mary Howard, Grace Noble. Press committee: Mabel Kiner (chairman), Laura Evans, Helen Hicks, Verona Long, Gertrude Meyers. The list of members are: Louise Ackerman, Pauline Atcheson, Nora Bayles, Margaret Bergen, Ruth Clark, Ida Cochran, Eileen Connors, Olive Carroll, Bess Coffman, Mabel Dunn, Lucille Earl, Laura Evans, Ethel Foote, Mildred Gardner, Esther Gatewood, Florence Gilliam, Ethel Gill, Helen Hicks, Norma Hopkins, Mary Howard, Doris Hoover, Ruth Hamblin, Mabel Kiner, Margaret Lanum, Alice Laughridge, Vesta Legg, Verona Long, Lucille Martindill,

Gertrude Meyers, Gretchen Morgan, Ella Nichols, Grace Noble, Florence Palmer, Marguerite Potts, Monica Puetz, Mabel Rathbun, Jeannette Reiser, Dorothy Simpson, Edith Strickley, Margaret Sturm, Harriet Sturm, Virginia Thomas, Marion Wilson, Isabel Walters, Cecilia Burke, Elizabeth Burke, Hazel Crane, Geraldine Dibb, Mildred Ebert, Elizabeth Hammond, Esther Hillery, Ada Kieffer, Marie Miller and Anna Strait. This is the sterling school of serious young musicians from which each year several are promoted into the Women's Music Club. It is in this club that the student members receive their training for public appearances. Eight concerts are given during the season, the concerts taking place in the auditorium of the Public Library, a delightful hall which seats about 350. The concerts are at 3 o'clock the first Saturday in each month, beginning October and closing in May. A guest artist is secured for each concert, which sets a brilliant example to the student members. The guests for this season will be: Millicent Brennan, dramatic soprano; Bernard Miller, pianist; Mr. and Mrs. Reginald Hidden, violinists; John Sheridan, tenor; Esther and Dorothy Swainson, lecture-recital on "Russian Music"; Alice Rebecca Rich, pianist; Ethel Webb Hunter, soprano; Mrs. Combs, violinist; Mrs. Bender, contralto. An organ recital will probably be given also, as Miss Rathbun, the president, is a capable organist. The personnel of this club and its plans are given in detail for the benefit of other clubs composed of student members. ELLA MAY SMITH.

### Goodson and Carreño in Switzerland.

Katharine Goodson, the English pianist, and her husband, Arthur Hinton, the composer, are spending their holiday in Switzerland. In a September letter to Antonia Sawyer, American manager of Goodson, the pianist writes:

I am laying in such a store of health and spirits. Madame Carreño has been here the whole summer, and my husband and I went to tea with her yesterday, and had a perfectly charming visit. She has the same vivacity and big sweet in her personality as in her playing, and she is just a dear. We expect to stay here till the end of the month, after which we are going to pay my beloved master, Leschetizky, a visit, either in Wiesbaden or Abbazia for a few days. I have not seen him since my first American tour in 1907.

Apropos of this, it is interesting to turn back to Leschetizky's prophecy regarding his now famous pupil, when he wrote from Ischl in November, 1906, just before her debut in America with the Boston Symphony Orchestra:

I can say with absolute conviction that I consider my pupil, Katharine Goodson, to be a genuine artist nature. There is the individual "ego" in her playing, in which, however, her frequently subjective conceptions remain always noble and very often original. I hope and trust that she will please the American public, which, in my opinion, has so much understanding for all that is best in piano playing.

Miss Goodson begins her new season abroad about November 1, and in January she plays in London and then a tour through the British Provinces. The month of February will be devoted to a tour of Germany, with concerts and recitals in Berlin, Dresden, Hamburg, Munich, Frankfurt-on-the-Main and other cities. In March Miss Goodson begins her first tour of Scandinavia, in Stockholm.

In October, 1913, Miss Goodson returns to America for her fifth tour of the country and her second under the management of Antonia Sawyer.

### Hudson-Alexander to Sing in Cleveland.

Caroline Hudson-Alexander, the soprano, who opens her season this week at the Worcester Music Festival, has been engaged by the Singers' Club, of Cleveland, Ohio. Madame Hudson-Alexander remains in her position as soloist in Plymouth Church, Brooklyn, at one of the largest salaries paid to any singer by any church in the world. The soprano is under the management of Loudon Charl-

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# R O M E

Rome, September 8, 1912.

Rome is taking a rest musically owing to the fact that many have gone to the mountains and the seaside. By October, though, the city again will present its natural aspect.

\*\*\*

Concerts have been given right along in the suburbs of Rome and at the watering places. One of the latest and most important was a concert given by the celebrated soprano, Juanita Capella (a South American), at Acqua-Sparta, Hotel Amerino. She sang beautifully an aria from "La Wally" and in a duet from "Aida." Madame Capella had gone to Amerino for her health, which she seems to have recovered in this delightful spot. Laya Machat also contributed a number and was heartily applauded. A tenor and a baritone also took part. While



A CORNER OF THE TERRACE AT VILLA D'ESTE.  
Where List used to sit and admire the beautiful scenery.

listening to that concert the writer could not refrain from making the following observation: Why is it that a concert program should be made up entirely of nothing but operatic arias and duets? Operatic artists here seem to have no idea of other existing music outside of the operas they know.

\*\*\*

Another concert was given at Todi, a quaint old little town in Umbria, and another is announced at Perugia.

\*\*\*

Salsomaggiore-Viareggio, Rimini Pescara, Varese and many others had concerts, while other seaport cities had a real season of opera.

\*\*\*

It is rumored that the season at the Augusteo this year will be exceptionally brilliant, and more concerts than last year will be held at Santa Cecilia.

\*\*\*

Leoncavallo, prior to his departure for London, gave a general rehearsal of his new opera "Zingari" at his villa



WHERE MASSENET, LAPARRA AND MANY NOTED COMPOSERS WON THE PRIX DE ROME.

at Montecatini. Many musical as well as political notabilities were present and heartily applauded the dramatic music. The opera is to be given its first performance on September 15 at the Hippodrome in London.

\*\*\*

Y. H. Darclee, son of the once celebrated singer, Hariclé Darclee, has composed an operetta entitled "Ancient Caprice," which has had a very fair success here at the Teatro Nazionale. The music is melodious and the young composer certainly gives promise of a brilliant future.

\*\*\*

The fall season at the theater at Lucca was opened September 7 with a new opera by a citizen of Lucca, Domenico Cortopassi, entitled "Santa Poesia." Puccini and

many other composers and artists came down to Lucca from their villas or from Viareggio and Montecatini nearby. The opera was proclaimed a success and Puccini was among the first to shake hands with the composer and congratulate him. The opera soon will be given in other theaters.

\*\*\*

Paul Allen, of Boston, Mass., recently gave in Florence his "The Monastery" (poem by the Neapolitan, Di Giacomo), with the baritone Giraltoni. Both baritone and composer scored a success. The press is unanimous in declaring Mr. Allen a very talented and promising musician. He has a new opera ready, "Il Filtro," to be given in Genova next season and which has already been bought by Sonzogno. Two other works are being prepared, but of these more anon. Mr. Allen is well known in the United States, having been connected with the Chickering firm before his departure for the Old World.

\*\*\*

Notwithstanding the rumor, nay the certainty, that opera does not pay, new theaters are being built in small and large centers for that purpose. The smallest town in Italy considers itself dishonored if it has not a fine opera house. As the centers are not interesting it is useless to mention them.

\*\*\*

Rome is full of the new songs of Piedigrotta imported from Naples, where, every year, the same festivity takes place at the beginning of September and for which new songs in Neapolitan dialect are written by Neapolitan composers. These songs are full of verve and passion, and no foreigner can sing them as they are sung by the natives. Still the newest cannot compare with their older sisters. Their inspiration also seems to be growing less every year.

\*\*\*

Funny are the comments over the new operetta that Mr. Toselli is composing to a libretto written by his wife, ex-Princess Luisa of Saxony. The title is all too German, "Die böse Caterina," in Italian "La Cattiva Caterina."

\*\*\*

One of Mascagni's best pupils, who has already had some operatic successes, has signed a contract by which he agrees to compose the music to a new drama by the poet Fausto Salvatori, entitled "Bellinda and the Monster." The editor is Sonzogno and the composer is Ferrar-Trecate.

\*\*\*

It is rumored that the musical season will begin earlier this year and that Maestro, that is, the pianist Angellelli, who composes beautiful songs, will have them sung at the Augusteo probably in December.

D. P.

## Lucille Miller's Concert Successes.

Lucille Miller, the Pittsburgh (Pa.) soprano, is extremely popular in the Middle States. Beginning right at home in her own State, this artist has had fine success with clubs and choral societies. Some extracts from recent notices follow:

Banquet, Hotel Schenley, Pittsburgh, May 31, 1912.—Lucille Miller, a soprano of artistic voice and charming personality, delighted the large audience assembled at the banquet given for the delegates to the Twelfth International Waterways Congress last evening at the Hotel Schenley. Her manner of rendering her part on the program was without a flaw.—Pittsburgh Chronicle Telegraph.

Monday Musical Club, Sewickley, May, 1912.—This was exceptionally fine, revealing Miss Miller's artistic powers of interpretation and adaptation that served to explain her wonderful success. The special training which Miss Miller has undergone during the past year has modulated and deepened her splendid vocal powers, and her seeming unconscious absorption of the theme renders her work peculiarly charming.—Sewickley (Pa.) Herald.

Concert, June, 1912.—Lucille Miller has a keen, artistic temperament, a strong personality, and a fine voice of remarkable compass. She has mastered the art of singing in the most fascinating form. Her reception here partook very much of the nature of an ovation, and she was compelled to respond to numerous encores.—Oil City (Pa.) Derrick.

Concert, June, 1912.—Miss Miller has a remarkable voice of great compass and range, while the ease with which she renders her numbers—and her graceful and charming personality and true artistic temperament—captivate her audiences immediately.—Butler (Pa.) Eagle. (Adv.)

## Mabel Beddoe's Recitals in Costume.

Mabel Beddoe, the young Canadian singer, was styled by the Columbus (Ohio) Journal "a delightfully interesting contralto." Miss Beddoe's "Chansons en Crinoline" (recitals in costume) were mainly the cause of her artistic success, serving, as they did, to bring her before the public. Miss Beddoe is under the management of Loudon Charlton, New York.



### The Severn Vocal Studio.

Napoleon's biographers credit him with the faculty of being able to perform two duties at the same time. It is a well known psychological fact that concentration is the key to success, and that it is not possible to concentrate the mind upon two things simultaneously. This being the case it is not surprising that Napoleon failed of his ambition.

It is possible, however, to perform two separate and distinct duties and perform them well if they be performed singly and be dissociated one from the other. Many persons are endowed with more than one talent, but for the successful development and exercise of such talents it is necessary for the possessor to employ them one at a time.

One of the most conspicuous cases of a dual talent is that of Mr. and Mrs. Edmund Severn; indeed their combined talents are four, each having been endowed with two. Mr. Severn is well known as a violinist and composer. Mrs. Severn as a pianist and singer. The exercise of this quadruple talent has afforded them a life work and a means of doing a great amount of good in the world, especially in the world of music. The Severn studios, at 131 West Fifty-sixth street, New York City, are again in active operation with prospects for the busiest and most successful season yet experienced by its directors.

Of the four specialties taught at the Severn studios



MRS. EDMUND SEVERN.

only two of them can be treated in this article. Leaving Mr. Severn for another time the readers of THE MUSICAL COURIER will be interested in Mrs. Severn. This talented woman, prior to her association with Mr. Severn in founding and building up a splendid work, was prominent as a concert artist. At the age of twelve she played the Weber "Concertstück" and has been soloist with many leading orchestras both in Europe and America, among them the Boston Symphony Orchestra. Her mastery of the keyboard has long been recognized by leaders in art. She is regarded as an exceptional accompanist and before retiring from public concert work was in great demand. During her studies in Europe she was the only private pupil of Xaver Scharwenka.

When an individual has been a child of fortune through an endowment in the form of artistic gifts, it is one of the inexorable laws of nature that, as water seeks its level, so must that gift seek an outlet. Thus it happened that the great talent for vocalism possessed by Mrs. Severn had to come forth. Answering the call of her nature, and recognizing this inherent ability she began training that talent so that it might be productive of the most good. She studied with the best masters and from all of them gleaned standard methods. Her great love of music, her pronounced interpretative ability, her acute sense of diagnosis, and her fine intelligence enabled her to bring to fruition this double gift. Thus those who seek her advice and instruction receive all the benefits of an art fully matured and founded upon high ideals and solid foundations. Mrs. Severn is a quiet, modest lady whose time and energies are entirely devoted to her work, two factors appreciated by her pupils, and which are partly responsible for the increasing demands upon her time.

Numbers do not necessarily imply either success or proficiency. Amassing a large number of things does not

signify any special artistic talent. The teacher with the largest number of pupils may be the most popular teacher, but not always the best teacher. Numbers count for little unless accompanied by results. The work of anyone must be judged from product. It happens that Mrs. Severn has a very large class, but the proof of her splendid accomplishments as a teacher is not to be had by means of a mathematical calculation, but through the observance of the pupils themselves.

Last spring, at the conclusion of the season's work, eighty-five Severn pupils were brought forward in a three nights' program, an achievement of which any instructor might be proud. The regular monthly musicales at the Severn studios afford students and others interested an opportunity to hear and judge of the Severn system of instruction as well as the results secured. This year several very talented pupils have been enrolled whose courses will be followed with keen interest.

### Tina Lerner in England.

Tina Lerner, the Russian pianist, will fill among others the following engagements in England: Harrogate (orchestra), Bournemouth (orchestra), Bradford (orchestra),



TINA LERNER.

North Stafford (orchestra) and at the ballad concerts in London.

On October 31 Miss Lerner will appear as soloist at the Manchester Halle concerts, this being her third engagement in as many seasons with that organization.

Miss Lerner will sail for America November 2 on the steamer Caronia.

### Pauline Smith Opens Philadelphia Studio.

Pauline Smith, the well known vocal teacher of Philadelphia, opened her studio on September 30 for the season. This teacher anticipates an active year, and is prepared for plenty of work with her pupils this winter. The Smith vocal studio is in the Baker Building, Philadelphia, Pa.

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### Clifford Cairns to Manage Himself.

Clifford Cairns, the basso-cantante, will manage himself this season, through his private office at 186 Lafayette street, New York. Mr. Cairns has several oratorio concerts booked and his usual number of concert engagements



CLIFFORD CAIRNS.

promises to be considerably extended before the Christmas holidays.

### New York School of Music and Arts Enlarges.

Owing to the increase of business the New York School of Music and Arts, 58 West Ninety-seventh street, New York City, has taken on an adjoining building and cut through the wall, making it all into one large structure, thus allowing more studio and dormitory space. Under the new enlarged plan not only will out of town pupils be enabled to live in the school where the very best board and room can be had, but it also affords pupils residing in New York, who are obliged to live in cheap boarding houses, the most desirable home as well as excellent instruction. The thorough musical atmosphere pervading the New York School of Music and Arts is conducive to enthusiasm and acts as an incentive for pupils to strive for the best results in every department.

This year a special feature of the New York School of Music and Arts will be a series of musical lectures to be delivered on all musical subjects by prominent specialists. Ralfe Leech Sterne's daily talk on voice pedagogy should prove of rare value and instruction to voice teachers.

Seven of Mr. Sterne's pupils who never have been on the stage have been offered engagements for this season, the lowest salary offered to any of the seven being \$60 a week. These successful pupils are: Frederick Maroc and P. J. Murtagh, tenors; Ray Henriques Coelho and Arline Edgerton Felker, coloratura sopranos; Elsa Vallois Geiger and Ruth Benton, dramatic sopranos, and Francis M. Dane, basso.

### Francis Rogers to Begin Season.

Francis Rogers, the well known baritone, will open his season in Johnstown, N. Y., with a song recital.



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## Margarete Matzenauer, Singer of Noble Caliber.

European singers, regardless of their rank and popularity in the Old World, all desire to sing in America, but while they long for appearances in the New World, they one and all dread the ordeal of a debut at the Metropolitan Opera House in New York. Few, indeed, have been the singers who triumphed at their premiere in this aristocratic and exacting temple of opera. Among those who did win the highest tributes, the name of Margarete Matzenauer has been added and hers was one of the greatest triumphs recorded in the past decade. She was hailed as a singer of noble caliber.

Madame Matzenauer made her bow at the Metropolitan at the opening night last season, Monday, November 13, singing the role of Amneris, the Egyptian princess, in Verdi's "Aida." She proved herself superb in voice and action, and emerged from the trying test of a first appearance with hardly a dissenting voice arrayed against her. As the season advanced, Matzenauer still more stirred the public by her glorious voice and histrionic powers. In six weeks after her debut in America, she was as widely known in this country as in Europe, where she is celebrated at several of the leading opera houses.

As a Wagnerian singer Matzenauer created sensations on a number of occasions. Although a contralto, the range of her voice is so remarkable that she had no difficulty in undertaking roles like Brünnhilde in "Die Walküre" and Kundry in "Parsifal." Having revealed herself an artist of

tremendous qualities in the Wagnerian music dramas and Italian operas, she later had opportunities to sing in "Ariane et Barbe-Bleue" and her French equalled her German and Italian and she proved herself quite at home as an interpreter of the modern French school.

As THE MUSICAL COURIER stated several weeks ago, Madame Matzenauer returns to the Metropolitan Opera for this season, and, besides her operatic appearances, will be heard in concert and recital. A fall on the stage during her engagement the past summer in Buenos Ayres compelled the prima donna to cancel her contract and return to Europe and seek a "cure" in preparation for her season in the United States this winter. Madame Matzenauer is reported to be completely restored to health, and when she comes back to New York she will be accompanied by her husband, the tenor, Signor Ferrari-Fontana, who is engaged to sing the role of Tristan at Bologna, Italy, before sailing with his wife to this country. Madame Matzenauer and Signor Ferrari-Fontana were married last summer.

During the winter Madame Matzenauer will give a recital at Carnegie Hall, New York, and her husband will appear with her on the program. In the months of March and April, 1913, she will make a concert tour and the tenor will travel with her and unite with the contralto in planning some very interesting programs.

Madame Matzenauer is a Hungarian and speaks half a dozen languages, including English.

### A Rendezvous for Singers.

The question "where shall we go?" has often been asked among vocalists residing outside of New York desirous of engaging in special work with an authority. The answer to the question appears to be, "where do others go?" When the second query is answered, the first becomes easy. The only way to find out where others go is to inquire among those who are familiar with musical conditions in any locality and then to engage in a little personal investigation. An example of this may be observed from the following account of how a contralto

vocal work, the one object of my New York sojourn. I could not remember the period which had been allotted to me, but I had an idea that it was 8:30 a. m. A few minutes before that hour, upon approaching the residence of my master, I saw, descending the front stoop, Percy Parsons, the one time prominent vocal instructor of Louisville. Upon entering the reception room, I heard a magnificent contralto voice floating from the studio. I could not mistake the owner of that voice. She was Carrie Sapinski, now known to the musical world as Cara Sapin, and one of whom Louisville is so justly proud. The bell rang and the maid opened the door to admit Wilbur Grubs the tenor, so well known in musical circles in my "old Kentucky home."

"I found that my period was at 10:30, and as it is always of keenest interest to listen to the work of others, I decided to wait rather than to go and return."

"The pupil following Mr. Grubs happened to be Natalie Ewald, contralto, and while she was hard at it, in walked Silvio Wilé, the man with the most glorious bass voice outside the Metropolitan. I felt as though I were in Kentucky, and we Louisvillians remained and talked about the few Louisville singers not at that moment gathered at the Regneas studio."

"A surprise awaited me, when my turn came, to find Fred. Cowles, our well known organist, presiding at the piano. At the end of my lesson, who should be awaiting her period but Martha Casey, our prominent soprano."

"How many Louisville songsters may have called after my leaving, which was at 11:30 a. m., I do not know, but for a while, with seven of my colleagues within the same studio, Louisville did not seem so far away from New York, at least not far from the Baernstein-Regneas studio."

### Good Opening for Von Klenner Pupils.

Madame Evans von Klenner is at home in her new studio, 952 Eighth avenue, corner of Fifty-sixth street.

Among the Von Klenner pupils who have found good openings this autumn are Georgia Dawson, engaged as head of the vocal department at Penn College, Chambersburg, Pa.; Camilla Elkjaer, soprano, and David Thomas, tenor, engaged by the Aborn Opera Company; Lucilla Brodsky, engaged by the Trentini Company, and Lee Barnea, tenor, re-engaged by the Methodist Episcopal Church, at Oil City, Pa. All of these singers studied with Madame von Klenner during a part of the summer at Point Chautauqua, N. Y., where the Von Klenner Summer School is located.

### Galston Compelled to Refuse Gow.

Gottfried Galston, the Munich pianist, who is to be one of the new stars of the musical season in America, was obliged to refuse an engagement at Vassar College on December 31, when the National Association of Music Teachers meets there in Christmas week. When George C. Gow, president of the association and head of the music department at Vassar, was in Paris he heard Galston give his great Beethoven evening, and recalling this Mr. Gow wanted that program presented at the convention on the last day of 1912. But Galston's bookings on the Pacific Coast about that time prevented M. H. Hanson, Galston's manager, from closing a contract for the Vassar night.



BAERNSTEIN-REGNEAS.

from Louisville, Ky. met seven other musicians from her city at one of New York's prominent studios:

Miss Cecil Gordon, the excellent contralto soloist, formerly of the Second Presbyterian Church, and now of the First Christian Church, relates an amusing incident of her recent visit in New York, where she spent the month of August, working with the eminent vocal instructor and coach, Baernstein-Regneas. Desiring a lesson every day she was obliged to take any period which could be arranged for her, and they varied from 8 a. m. to 6 p. m., the time being set from day to day on account of the great demands made upon the time of this widely known pedagogue, to whom people come from all parts of the globe for instruction and advice.

To use Miss Gordon's own words: "Upon awakening on a certain day, my thoughts immediately turned to my

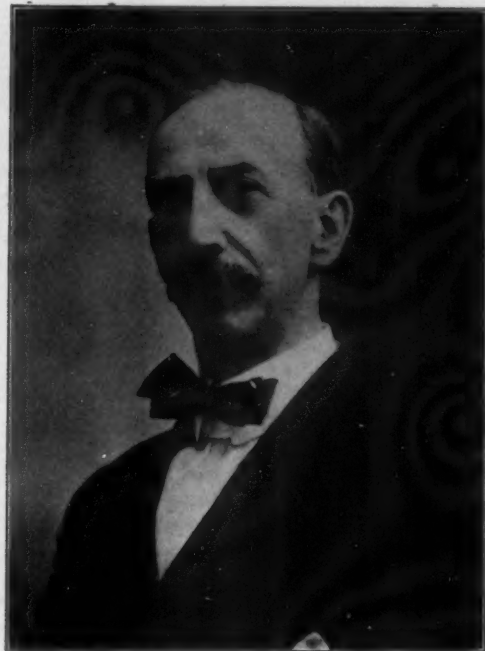


## R. E. Johnston Gets Contract for Paterson Festival.

R. E. Johnston has achieved another coup d'état. The alert musical manager working like a beaver in his offices at 1451 Broadway (Commercial Trust Building) announced last Saturday that he had closed the contract with C. Mortimer Wiske, musical director of the Paterson (N. J.) Music Festival, for 1913. This is to be a banner season musically, since the centenaries of both Verdi and Wagner

The festival will again be held in the Fifth Regiment Armory, a splendid auditorium acoustically, and accessible from all points of the compass. The Armory is less than ten minutes' walk from the Erie Railroad station.

Already the musical elite in Paterson and the surrounding towns are clamoring for choice sittings. The Armory comfortably seats 6,000.



C. MORTIMER WISKE.

are to be celebrated and Paterson means to celebrate both in a manner that indicates that the "Silk City" on the Passaic is no longer in the dark about "who's who" in music.

Mr. Johnston announces these artists for the three festival nights:

### MONDAY EVENING, APRIL 28—"WAGNER NIGHT."

#### Singers:

Johanna Galski, soprano.  
Rosa Olitzka, contralto.  
Riccardo Martin, tenor.  
William Hinshaw, baritone.

### TUESDAY EVENING, APRIL 29, "VERDI NIGHT."

#### Singers:

Alice Nielsen, soprano.  
Mary Desmond, contralto.  
John McCormack, tenor.  
Giuseppe Campanari, baritone.

### WEDNESDAY EVENING, APRIL 30—"MISCELLANEOUS NIGHT."

#### Singers:

Isabelle Bouton, mezzo soprano.  
Dan Beddoe, tenor.  
Reinold Werrenrath, baritone.

Mr. Wiske recently increased the festival chorus of 500 voices to 1,000 and he will again have the Metropolitan Opera House Orchestra.

Massenet's "Eve" will very likely be sung on the last night of the festival, but on the first and second nights there will be Wagner and Verdi programs, in which the celebrated singers of the operas will be heard in the arias they have helped to make popular in this country. Madame Galski and Messrs. Martin, Hinshaw and Campanari are members of the Metropolitan Opera Company. Miss Nielsen belongs both to the Boston Opera Company and the Metropolitan Opera Company. John McCormack, formerly of the Manhattan Opera Company, and more recently of the Philadelphia-Chicago Opera Company, is one of the singers Paterson has long wished to hear. Among the elements making up that cosmopolitan city the citizens of Irish birth are numbered in the thousands and many of them have amassed wealth.

The contraltos engaged for Wagner and Verdi nights are both experienced artists. Madame Olitzka was formerly with the Metropolitan Opera Company.

Dan Beddoe, the silver voiced Welsh tenor, is extremely popular in Paterson, having sung at several of the recent festivals. Werrenrath, the scholarly Danish-American baritone, is sure of a welcome.

Mr. Wiske has promised great programs and Mr. Wiske is a man of his word. It is because Paterson believes in Wiske that the prominent citizens, including the present mayor, have organized a Music Festival Association, and hereafter the finances of the festival need not hinder Mr. Wiske from devoting all his energy to the artistic side.

## MUSIC IN MERIDIAN, MISS.

MERIDIAN, Miss., September 25, 1912.

The musical season opened September 2 with a recital given by the faculty of the School of Music, under the directorship of Mattie D. Hart. She is to be congratulated upon the addition to her faculty of Mrs. Hariston, contralto; Miss Nuilne, soprano, and Miss Dosh, violin.

Frances Pitts Grant has returned to Meridian, much to the delight of her many friends, and has opened a studio on Thirtieth avenue. She will have classes in harmony, voice training, piano and ensemble.

\*\*\*

Rudolph Lundberg has returned from his summer abroad and opened his studio in the Suttle Building for voice and piano pupils.

\*\*\*

Lela Chisholm Stilwell has opened her studio on Eighth street and is booking a large number of piano pupils.

## In America Season 1912-13

Miss Ilse Veda

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Mary Holman is beginning the season with forty piano pupils. Her studio is corner of Eighth street and Twenty-eighth avenue.

\*\*\*

Luella Gibson Joiner, who has been teaching and singing in Boston and Buffalo for a number of years, has just returned to Meridian and opened a studio for voice pupils in the Heiss Building.

\*\*\*

J. E. W. Lord, the organist and choirmaster at the First Baptist Church, will give an organ recital on Friday evening, assisted by Marie Hodge Burse, soprano.

\*\*\*

Bertha Rosenbaum has returned from Chautauqua, where she was a pupil of Ernest Hutcheson, and has opened her studio on Twenty-fifth avenue.

\*\*\*

Eunice Harris, organist for St. Paul's Episcopal Church, has a large class in piano with which to begin the season.

LUELLA GIBSON JOINER.

## Borwick in Australia and New Zealand.

Leonard Borwick's tour around the world is still a matter of interest to the pianistic fraternity. As in New York, so in London, in the principal cities of Germany, in San Francisco, and American cities en route from the Pacific to the Atlantic, Borwick had great triumphs, such as those in Australia and New Zealand. A few opinions from the Antipodes are herewith reproduced:

Mr. Borwick's visit will long be remembered as one of the outstanding events in the history of music in Melbourne. Music is a universal language, and knows no racial limitations; but it is good to have heard with our own ears an artist of our own blood and kin who is the peer of anyone in the world. England is not altogether unmusical when she can produce a musician of his supreme power. He has won with the very minimum of advertisement, and without any of those tricks and affectations which impress the vulgar imagination, a popularity greater and sounder than that of any pianist who has visited these shores. Bach and Mozart interpreted by him have thrilled and fascinated his audiences in a way infinitely deeper and more satisfying than any Lisztian pyrotechnics have ever done. It is not his technic, though that is perfect; it is not his brilliancy; it is not any tour de force that we remember; but the

simple sincerity, the artistic self-effacement, the astonishing atmosphere, which have characterized everything that he has done. He has led our thoughts away from himself to the music he was interpreting. Such artists are rare indeed; and we may hope that Mr. Borwick will before long find his way back to Melbourne, where he will always be sure of a very hearty and affectionate welcome from the multitude of musicians whose highest regard and admiration he has won.—Melbourne Argus.

Last night's recital at the Sydney Town Hall convinced the musical connoisseurs that he is worthy to rank with the finest players who have visited these shores. He proves himself an inspired artist, anxious to reveal to his delighted audience a beautiful tone picture, in which there shall be no false lights or mirages, no straining for effect, no useless elaboration. With singular charm he seems to



LEONARD BORWICK.

care the piano, as if inviting rather than compelling it to speak, and it responds like a sentient being. In all this there is no sense of effort on his part, no piling up of sound for the sake of a fortissimo. Yet the muscular strength is there, to be exercised when such is necessary, and only then. It is part of a complete equipment, but it is kept in its proper place.—Sydney Daily Telegraph.

Unlike many farewells, those of the interpretative artist—the successful ones, at all events—are scenes of wild enthusiasm. Music lovers don't weep when their favorites leave them; they laugh, wax warm, ask for more, and finally move off, not moaning because the loved one has sought fresh conquests, but tingling with the glow of fine impressions. And evidently artists like it. Most certainly Leonard Borwick, the distinguished English pianist, who took farewell of his Melbourne admirers at the Town Hall on Saturday afternoon, did. He seemed, in fact, genuinely pleased with his reception. And well he might, seeing that he has had a season the success of which the very greatest of the world's pianists would be glad to claim, and all done, too, with about the quietest show of technic and "effects" Melbourne has ever seen.—Melbourne Age.

That gentle, unassuming magician—sitting for a few seconds in perfect repose before the keyboard from which he should presently work white magic—what an undying joy, what a store of memories, what a realization of all that piano playing can be, he gave to the audience, who grudged even the rustle of a program lest it break the spell!—New Zealand Times, Wellington.

Leonard Borwick achieves his triumphs by pure feeling and sympathy. His notes find an echo in the chord of memory, "Comme un luth suspendu," which is the sweetest chord of all, and can only be awakened by the touch of genius.

Lovers of Chopin who were not present missed the finest interpretation of that master's "sweet melodic sadness" that we have heard in Auckland, nor even excepting the work of Paderewski, who, it will be remembered, has performed some of the same numbers on the same platform.—Star, Auckland. (Adv.)

## The Davenneys in Pontiac.

Mr. and Mrs. Hollis Edison Davenney, of Pittsburgh, Pa., gave a concert recently at Pontiac, Mich., and so delightful and successful was the affair that return engagements resulted therefrom.

The following tribute appeared in the Pontiac Press Gazette under the caption "A Musical Treat":

The concert given last evening by Mr. and Mrs. Hollis Edison Davenney, of Pittsburgh, Pa., was one of the most interesting and attractive expositions of vocal art that has ever been offered in this city. Mr. Davenney possesses a robust baritone of wide range and rich timbre, while his interpretations were intelligent and musically in the highest degree. Another notable feature of his singing was his clear enunciation. Mrs. Davenney's singing was a delight. Her clear, pure soprano, together with her charming personality, won her immediate recognition. The one thing, perhaps, beside her even registers, is the beautiful freshness of her voice. The perfect blending of the two voices made their duet work decidedly interesting. Their work in this respect was unusually artistic. Mr. Davenney rendered a violin selection which was thoroughly enjoyed. (Adv.)

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# PHILADELPHIA

PHILADELPHIA, Pa., September 28, 1912.

The management of the Philadelphia Orchestra is rapidly bringing its affairs into definite shape for Conductor Leopold Stokowski to assume control of when he arrives. The realignment of seats to former subscribers and the resubscription have been the largest ever known in the history of the organization. The advance sale to former subscribers has closed and this week the orders placed through the business office and the women's committee have been attended to as fast as possible. After these, the general sale opens and the outlook is that it will be the largest on record. The preparations that Mr. and Mrs. Stokowski are making to identify themselves with the social as well as musical life of the city is being received with the greatest pleasure, and in behalf of Philadelphia THE MUSICAL COURIER correspondent assures a most cordial and sincere welcome.

The Choral Society opened its sixteenth season on Monday evening, September 23. The works to be sung this year are: "Requiem Mass," Verdi; "The Messiah," Handel; "The New Life," Wolf-Ferrari. The advantage of studying works of this kind should appeal to a large number of people and it is hoped that there will be a greater membership this year than ever before. The small fee of \$1 and a moderate knowledge of music are the essential requirements. Charles F. Ziegler is president of the society.

Karl Schneider has reopened his studio for vocal study at 1706 Chestnut street. Mr. Schneider spent the summer in Europe, completing arrangements for a summer school

## Cecile Ayres a Brilliant Pianist.

Cecile Ayres, the American pianist, is a native of Boston, Mass. In early childhood she moved to Upland, a small place near Philadelphia, and still resides there with her parents.

As a special favor Miss Ayres was permitted to enter Swarthmore College at a very early age, and upon attaining her senior year the charming pianist was younger than



CECILE AYRES RELAXING.

most freshmen. At this institution she received a thorough classical training. The college is controlled by Friends and no music is taught.

But Miss Ayres had been a piano student from childhood and kept up her musical studies throughout her college course. Then she went to Berlin, where she continued her studies for three years with Ossip Gabrilowitsch. She made her debut as a concert pianist at Bechstein Hall in Berlin, February, 1910. The German papers laid particular stress upon the fact that her work was not distinguished merely by technic, but by grasp and poetic interpretation as well. Since that time Miss Ayres has played in a number of other German cities and elsewhere on the Continent. Her success in Norway was notable, and in that country she was the recipient of marked social attentions.

Most enthusiastic and encouraging comments on her work were those of Otto Winter-Hjem, the noted Scandi-

navian critic, a man of keen musical judgment and one who, it is said, to a certain extent moulds musical opinion in Norway. This critic devoted much space in the Aften Posten, Christiania's leading newspaper, to the discussion of Miss Ayres's concerts. Among other things he said:

Miss Ayres is already in possession of a virtuosity which will enable her to compete with the greatest technicians. But fortunately it is not this brilliant technical facility which lends the greatest charm to her work. She was born with music and for music and as soon as she came to deal with compositions of poetical content it was plain to be seen that she was gifted with poetic conception and great warmth of feeling. The artist was therefore at her best in Grieg and Chopin, the little prelude, No. 8, being given with an absolutely perfect interpretation.

Other Norwegian critics praised Miss Ayres for her playing of Grieg and Chopin.

Following her Berlin concert on December 6, 1911, the German critics almost unanimously pronounced her a Beethoven player of the first rank. Die Glocke of December 12 gives the substance of the criticisms in several Berlin papers, when it says: "Her interpretation of the Beethoven sonata, op. 109, places this artist in the front rank of all our concert pianists."

At Gortitz and Frankfort, where Miss Ayres had orchestral appearances at regular symphony concerts, she was received with enthusiasm. Since her return to America she has received a letter from the conductor of the Frankfort Orchestra asking her to make another date with that organization.

Henry Such, violinist, spent the early summer in South Carolina, and later on went to Long Island. He will resume teaching the first week in October.

JENNIE LAMSON.

## Sophie Traubmann's Reentree.

Sophie Traubmann, who as a young girl sang with the Metropolitan Opera Company under Grau, and subsequently in Germany, where she won decided success in prominent roles, is to effect her reentree into the New York musical field at her appearance at the Sunday Afternoon Popular Concerts, Irving Place Theater, October 6, under the management of Annie Friedberg, Metropolitan Opera House Building, 1425 Broadway, New York. Many opera goers will distinctly recollect the charming little Sophie, who now, with several added years, has grown even more charming. Her vocal numbers follow:

Jewel Aria (Faust) .....Gounod  
Die Mutter an die Wiege .....Loewe  
Wieder Blüht der Lindenbaum .....Von Flitz  
Vergebliches Standchen .....Brahms

The second Sunday afternoon concert will be devoted to American composers, each Sunday having a different nationality represented.

At the Braunschweig Opera, works to be heard this season are "Iphigenia auf Tauris" (Richard Strauss' adaptation), "Iphigenie in Aulis" (Wagner's adaptation), "The Book of Job," music by Willi Schäfer, and "Die verarmte Prinzess," music by Von Chelius.

Vienna will unveil its Johann Strauss monument in 1913.





Photo by Aimé Dupont.

TRANS-CONTINENTAL TOUR SEASON 1912-1913

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**A Maine Tribute to Franklin Holding.**

Franklin Holding, the Maine violinist, who recently returned from Europe, visited his old home in Lewiston last week and received a royal welcome from old friends. Holding is to play this month at the Maine Music Festi-



FRANKLIN HOLDING.

vals in Bangor and Portland, and then will make a tour. The following tribute to Mr. Holding, is from the Lewiston (Me.) Daily Journal of September 23:

Franklin Holding, Lewiston's noted violinist, has arrived at the home of his parents, Mr. and Mrs. R. S. Holding, Horton street, and will be here for about a week, when he will start on a concert tour through Canada.

Mr. Holding has spent the summer in Europe, a part of the time in Austria and a part in Dresden, Germany, continuing his study with Anton Wittek, the eminent teacher and concertmaster of the Boston Symphony Orchestra.

While away, Mr. Holding purchased in Berlin, Germany, a new instrument, an Antonius Stradivarius of 1716 make, and one of the

finest violins upon which Mr. Holding has ever been privileged to play. He will use this for the first time, in this vicinity, at the Maine Musical Festivals in Bangor and in Portland, and home friends will be delighted of the opportunity of hearing him at this time.

According to his plan of last spring, Mr. Holding will make concert work his profession and will be under the management of Antonia Sawyer, of New York City, and she has arranged as his first trip a concert tour through Canada. Playing first at Halifax, Nova Scotia, he will continue on through all the principal cities, Montreal, Quebec, Toronto, Calgary, Winnipeg and other places on the way to Vancouver.

He is with Beatrice La Palme, prima donna of His Majesty's Theater, Montreal, and Caroline White, accompanist. The tour is under the patronage of the Duke and Duchess of Connaught.

Mr. Holding will return to Maine for the festivals in Bangor and Portland, and his tour through Canada will be completed about Christmas time. He will then return to New York and will play at several concerts in that city and then fill engagements in Philadelphia, Washington, D. C., and other places.

Arrangements are under way for him to make a concert tour through England the coming summer, as he plans to spend the season in Europe—in fact, he hopes to cross the water every summer, going for study. (Adv.)

**Breitner for Peabody Institute.**

Ludwig Breitner, the famous pianist, who has been leading instructor of piano at the Hollander Conservatory, Berlin, arrived Sunday from Europe, going the following day to Baltimore, Md., where he will teach the virtuoso classes at Peabody Institute. It is recalled that he was a Rubinstein pupil, and played all over Europe with the principal orchestras. The matter was arranged on rather short notice, but it is expected that Monsieur Breitner will be heard here this season with orchestra and in recital. He brings with him personal letters from Ambassador Cambon, of Berlin, to eminent society folk, as well as to representative church dignitaries, such as Cardinal Gibbons, etc. His star pupil, Miss Kavoukdjian, an Armenian lady, is here, and will exemplify in her playing the Breitner schooling.

**George Hamlin in the Adirondacks.**

George Hamlin, tenor of the Chicago Grand Opera Company, has just returned to Chicago after a most enjoyable vacation in the East. Mr. Hamlin devoted his summer to golfing, motoring and learning the "Jewels of the Madonna," "The Cricket on the Hearth" and the "Lovers' Quarrel," in which he will probably appear this year with the Chicago Grand Opera Company. Mr. Hamlin, who is one of the pioneers in the giving of concerts

on Sunday, will probably give the first concert ever given in the Aeolian Hall, New York, on a Sunday, his recital taking place Sunday afternoon, November 3. This recital will be given under the concert direction of the Wolf-



GEORGE HAMLIN IN ADIRONDACKS.

sohn Musical Bureau. His Chicago recital will take place in the new Fine Arts Theater on Sunday afternoon, December 8. The popular tenor looks forward to a very busy season, and after his restful vacation he is back to work with renewed energy.

**En Route.**

Mrs. W. W. Kimball has left Brussels en route to America.

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MASSENET's compositions now will become famous.

NEW YORK is on the musical map again. The advance guard of opera singers has arrived.

SIGNOR POLACCO will conduct "Les Huguenots" at the opening night of the Metropolitan Opera.

TOSCANINI arrived at Genoa, September 16, from Buenos Aires, and has gone to Parma for his vacation.

A CHAIN (even of opera houses) is as strong as its weakest link, but how weak is a chain that has no links at all?

GERMAN music papers complain of a dearth of conductors. German conductors complain of a dearth of positions that pay a living salary. Is there no remedy?

PROGRAMS for the first pair of Boston Symphony Orchestra concerts, October 11 and 12, as forwarded by Dr. Muck, comprise Beethoven's "Eroica" symphony, Liszt's "Mazeppa," Berlioz's "Roman Carnival," and Wagner's "Meistersinger" prelude.

THE dates of the five concerts in Brooklyn by the New York Philharmonic Society are Sunday afternoons, November 24, December 15, January 19, February 16 and March 16. The concerts are to be given in the opera house of the Academy of Music.

BERLIN heard a concert last week consisting of compositions by Frederick A. Stock, conductor of the Theodore Thomas Orchestra of Chicago. According to private advices received, the audience applauded and the critics praised, especially in the case of Mr. Stock's symphony.

NEXT Wednesday, October 9, will be the ninety-ninth anniversary of the birth of Giuseppe Verdi. The Conservatory of Milan refused the lad Verdi a scholarship because the experts of the institution declared "he has no talent." This ought to be a hopeful note to young composers.

MARY CARUSO, a first cousin of Enrico Caruso, the famous tenor, is to be married at her home in Paterson, N. J., next Monday, to Francesco Sancinito. Mary and Enrico's fathers were brothers; the prospective bridegroom is a tailor. A tailor is a useful acquisition to any family.

THIS week the Worcester, Mass., County Musical Association is holding its fifty-fifth music festival at Mechanics' Hall. In a previous issue, THE MUSICAL COURIER published the names of the artists and gave an outline of the programs. A complete report will appear in our issue of October 9.

ACCORDING to the New York Herald, Mary Garden informs Paris interviewers that she "never reads the stuff written by those beastly New York critics," and that "Western (American) people are fifty thousand times more appreciative of good music than Easterners and are better judges." Miss Garden's opinions always are direct and earnest.

BERTHA VISANSKA, Thomas W. Musgrove (accompanist for Maud Powell), Erich Wolf (accompanist for Elena Gerhardt), Edwin Stodola, Norman Wilks, Helen Hulsmann, Clarence Eidam, Vida Llewellyn, Eduard Collins, Grace Anderson, Frederic A. Mets, Edgell Adams, Giuseppe Fabbrini. These names together with the lists published in THE MUSICAL COURIER of August 28 and September 4, ought to complete the roll; if not, let those overlooked send in their names.

THE Minneapolis Symphony Orchestra will begin its tenth season on Friday evening, October 25, with Marie Rappold, of the Metropolitan Opera House, as soloist. The program arranged by Con-

ductor Emil Oberhoffer is as follows: Symphony No. 2, Beethoven; Aria, "Wie naht mir der Schlummer," from "Freischütz," Weber; overture, fantasy, "Romeo and Juliet," Tchaikowsky; aria, "Ave Maria," from "Cross of Fire," Bruch; "Tasso" ("Lamento e Trionfo"), symphonic poem, Liszt. The Tchaikowsky and Liszt numbers will be performed for the first time at these concerts.

OSCAR HAMMERSTEIN resents the fact that THE MUSICAL COURIER refuses to consider him a better composer than impresario. "What is your definition of a musician?" asks Mr. Hammerstein. We would define as musicians, for instance, Bach, Beethoven, Haydn, Mozart, Schubert, Liszt, Wagner, Richard Strauss. If that list is not sufficient, we are in a position to furnish more names. Perhaps Mr. Hammerstein cannot understand why we consider them musicians. We admit that our viewpoint is peculiar.

MAX ZACH, conductor of the St. Louis Symphony Orchestra, announces that the chief works to be produced by the organization this season are Tchaikowsky's "Manfred," Beethoven's first symphony and the "Eroica," Brahms' fourth symphony, E minor, and Tchaikowsky's fifth symphony. The artists engaged as soloists include Schumann-Heink, Tina Lerner, Evan Williams, Fritz Kreisler, Johanna Gadsby, Carl Webster (cellist), Efrem Zimbalist, Earl Cartwright (baritone), Leopold Godowsky, Max Pauer, Germaine Schnitzer, Eugen Ysaye. It is claimed rightfully that never before in the history of St. Louis has such an array of great artists been heard there in a single season.

LAST week all of the New York daily papers published stories declaring that Bessie Abott, the prima donna, now singing the role of Maid Marian in "Robin Hood," which has just closed an engagement at the Knickerbocker Theater, is the wife of T. Waldo Story, brother of Julian Story, the first husband of Emma Eames. It was further stated in these stories that the marriage took place in Europe several years ago. T. Waldo Story is a sculptor; his brother, Julian, is a painter, and other members of the Story family are distinguished in the fine arts and in literature. Miss Abott is also descended from a distinguished family; her grandfather, Francis W. Pickens, was American Ambassador to Russia during the Buchanan administration.

"ALTHOUGH I am gratified with the patronage extended the Boston Opera for the present, I am building my hopes upon the coming generation of operagoers who will thus prove the happy results of the city's musical growth through the operatic as well as symphonic education the younger generation is now receiving." This was the attitude taken by Eben D. Jordan in his talk with W. L. Hubbard, the new press representative of the Boston Opera when Director Russell and Messrs. Jordan and Hubbard met for a conference in Paris, prior to Mr. Hubbard's departure for Boston and his new field of action. The statement did all honor to Mr. Jordan who, as every one knows, has been the prime mover back of every artistic advancement made by Henry Russell for the Boston Opera. In this country grand opera is a luxury at present, so that Mr. Jordan's hopes for its future are founded on a fine optimism. However, with the public taste educated to the point where the luxury of today becomes the necessity of the morrow, the burden of financial responsibility should ultimately grow less, so that the Eben D. Jordans of the generations to come may enjoy the good works with which they are identified without paying too greatly for their public spirited beneficence. The Boston Opera is fortunate in having its Jordan, its Russell, and now its Hubbard.





## BY THE EDITOR.

PARIS, September 20, 1912.

The engagement of Tita Ruffo, the eminent baritone who is to sing under Dippel's management in Chicago and Philadelphia—leaving here next month for America—and also in concerts in the United States, has caused a great deal of disturbance and agitation in the operatic field both here and in America, that is, among the impresarios. Let us give this title its English plural and call them impresarios.

Tita Ruffo is one of the attractions in musical Europe today, and he could not be engaged for America without giving him something more than he receives here, which is quite natural. He is to receive \$2,000 a night in America. In Russia he received \$1,250; in Hamburg he recently received 5,000 marks; in South America he received 8,000 francs, which is \$1,600; that is, he received it on a former visit, and now he would ask more. The feeling among the impresarios is that Mr. Dippel, in engaging Tita Ruffo, has disturbed the budget of the American opera houses by agitating the other singers of prominence, who will feel that they should demand more for their services hereafter, including those with whom negotiations in Europe are pending for coming seasons; in other words, Mr. Dippel has increased the cost of opera—which is the charge made against him.

Let us look at this with a wider view. In the first place, a concert manager in America was negotiating with Tita Ruffo for forty concert performances at \$2,000; Tita Ruffo preferred a combination engagement that would give him an opportunity to sing in opera, and his first appearance in Chicago will be in "Rigoletto," and there will not be a seat left in the Auditorium; that is, an empty one. He will also sing "Hamlet" and then the important baritone roles. The concert manager negotiated with Tita Ruffo on general business principles in the legitimate course of his occupation, but the fact that the concert manager was bidding for an opera singer ratifies my contention that the impresarios in the United States are defeating their purposes and making opera a more expensive entertainment than ever before, by entering the concert field. I have given my warning on this matter now three or four times, and it is based on a well conceived theory, which is now explaining itself in practice, viz., that the price of opera artists must inevitably be increased by increasing the tension of competition in the concert field.

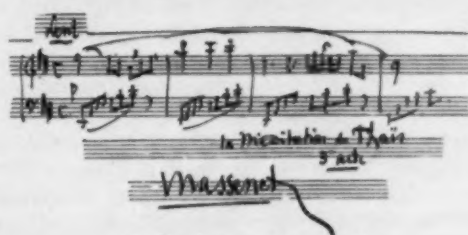
After this fact, now disclosed, it seems to me unnecessary to repeat this warning; it is on record. It will be said that Tita Ruffo was high-priced anyway, but the Tita Ruffo case is merely an evidence of the inability to secure his services for less than a figure hitherto unknown with a baritone who appears in America for the first time. There is still a difference of forty per cent. between European and American figures in this instance, which shows that without concert competition he could have had been engaged for less than \$2,000.

The concert business of the United States is an old established institution, and it naturally must re-

sist this effort to crush it out through superior monetary power.

### Bernhard Ziehn.

The death has been announced of Bernhard Ziehn, of Chicago. Ziehn was a man whose name and work were intimately known to every musician, to every literary worker in the musical field of the world, as a theorist of rare and nearly unequalled power. His works are used in Germany particularly, as valuable textbooks and esthetic writings, that indicate the close association between the old and the modern form of music, and that lead to an intelligent estimate of the evolution of musical form



MASSENET'S LAST PICTURE.  
(From Pages Folles.)

up to the latest moment. Bernhard Ziehn was a recognized authority on all subjects connected with the composition of music, a man whose memory was stored with thousands of subjects, themes and developments of all musical composers of all lands, from the earliest to the very latest, and he was enabled by the comparative method to illustrate the relations between examples innumerable from all the works—I say all the works—of every composer of prominence in the history of the art. It is doubtful whether there was another case similar to his own anywhere.

His correspondence with the living composers was on an extensive and intimate basis, and his advice and his conservative judgment were constantly called for, for the purpose of estimates and valuation.

But it was not only as a musician that Bernhard Ziehn occupied such a rugged and imperial, I may say, position; he was a man of versatile knowledge and equipment. It may be news to many, but it is a fact that Ziehn was occupied with the study of chemistry, astronomy, physical geography and other sciences, and not merely in a playful and amateur manner, but on the system of the profession. His modest and quiet life excluded him from contact with the active world, and yet there was no greater activity known than that which was in process in his small apartment on the Chicago North Side. Many Sunday mornings have I had the privilege of contact with that mind, for it was then that he was at leisure, and it was then that he would unburden himself for a discussion of the most remarkable musical problems the modern day could conceive of.

To him the piano was not essential for the illustration of the musical examples, and he had merely a little square piano, old type, on which he would at times show the intricacies of musical style and their relations.

He was the adviser of many of the leading musicians, and there was hardly any one of prominence who went to Chicago who would not seek his personal acquaintance. Like men of his type, he had very little to say outside of the abstract subjects that interested him, and it was therefore difficult to ascertain what he was doing, unless one had his confidence and respect.

His death will also remain unheralded, except through these columns, and will be dismissed by the Press of the United States with a few lines, although the Alderman representing his Ward in Chicago would, under similar circumstances, secure at least half a column of obituary, with probably a picture to adorn the notice. This represents the difficulties we are all laboring under for the attainment of higher purposes, and yet, in the history of music, the name of Bernhard Ziehn will occupy a prominent position, whereas his works will be used for years to come for the education and the proper direction of the musical mind.

### De Reszké School.

It is now stated that Jean de Reszké is to establish a studio in London under the management of his first assistant, who has been doing the preparatory work here in Paris ever since the establishment of the Paris studio. It is difficult for musical institutions to make the success that is essential to their proper maintenance and their solidarity, unless their pupils come before the public and ratify the method, the system or the work of the schools or studios. The pupils are the evidence, the living evidence of the living, successful activity of the university, or college, or musical conservatory, or the musical studio, or the teachers of any kind. One of De Reszké's best evidences of his ability to produce good artists, when he has the right material, is the case of Oscar Seagle, whose artistic style, whose method of delivery, and whose vocal quality have attracted attention in the United States and here, and it is a ratification of what can be done

with an intelligent person as a subject. But one swallow does not make a summer, and there is no practical evidence of the success of the De Reszké school among the female pupils. Yes, there are some who have minor positions, but no palpable hit has been made.

Madame Marchesi has moved to London, and now Jean De Reszké opens a branch in London, and that reminds us of some particular facts, history as we call it, in the line of vocal pedagogy. I need only mention a few names of the successful pupils, as I remember them now, of Madame Marchesi, to show what has been done and what has not been done; for instance, such as Gerster, Calvé, Saville, Emma Eames, Nevada, Sybil Sanderson, Melba, and others whose names escape me for the moment, but this is overwhelming evidence of the capacity of Madame Marchesi as a tutor and guide of those who are ambitious to attain vocal distinction, provided, of course, they are also gifted by nature with the material.

The De Reszké school is now flourishing some eight or ten years with a tremendous number of pupils, probably ten times as many as Madame Marchesi ever could instruct, because the system is a mass system; also it must be remembered that Madame Marchesi gave no instruction to men. The probability is that De Reszké cannot find an outlet for his pupils in Paris, because of the tremendous influence of the French Government, represented in the National Conservatoire of France, which sends out hundreds of graduates every season who must be accepted by the various opera managements of France. They are trained for opera here by the National Conservatoire, just as they are trained for the dramatic stage, and this has probably forced De Reszké to open a branch in London, for there will be no competition with the Government there.

One of the most successful vocal teachers that ever appeared in Paris, Frank King Clark, after having established a vocal studio which averaged eighty pupils, an unprecedented number for one teacher, was for the same reason compelled to abandon France and establish himself in Germany, in Berlin. The resistance of the governmental influence, although merely passive, is not felt in studios where there are a limited number of pupils, but out of a great array of pupils some must succeed, and if they cannot find an opening the studio must remove to sections where openings can be found, except in such cases as Madame Marchesi's, which, as I said before, is unprecedented. The conditions have changed and for that reason the same rules do not apply to De Reszké as applied to Marchesi. With him it has become a question of "force majeure," that is, he must either find openings for his pupils, or they must go where they can find openings, or he must do what Frank King Clark did, that is, seek for a larger field of operations, where there is no competition with the Government.

By the way, there is an endowed institute of music in New York, with over \$500,000 now as working capital, and a large number of pupils paying. This institution has been running for many years now, and there is no other endowed institution competing with it, and it has no Government competition, and yet it has not produced one pupil, in song, in piano, in violin, in composition, that can stamp it as a musical institute worthy of the endowment, or qualified for public support. No pupil has yet emanated from that institute who, on the strength of his education in that institute solely, has been able to attract a paying public at any public performance. Is it permitted to continue such work under the charter of the endowment, or should it not be permitted to exercise its functions with the co-operation of teachers of New York, who have had publicly acknowledged successes with their pupils?

#### Careers.

The difficulties in the making of a musical career centre to a great extent upon the indefinite methods

applied in the execution of preliminaries and the subsequent conduct. Much of this is due to the irregularities that are associated with musical professional careers, which differ fundamentally from other professional careers that are guided and controlled by authoritative educational institutions, where the product, the pupil, the graduates, are unhampered by the irrelevancies that intrude themselves in the musical career. There are always from one to any number of advisers in the launching of a musical career and in its subsequent floating. First comes the family itself, which, we must admit, is in many instances not only ignorant of musical art, but frequently consists of people who have no artistic training whatsoever, no literary knowledge and no experiences of such value as is actually imperative in cases of that kind. They follow a taste that has no basis except personal feeling, which is the poorest reason for taste, and their direct interests in the pupil, and their attachments are valued because of the absolute sincerity with which they are credited and which is nearly in every case unquestioned. In most cases this is a great error, to start with, and when there is a false start in any professional career its effects are felt throughout the career up to the final conclusion; the start must be a proper one.

The next defect is felt in the results of indiscriminate advice. Pupils are driven from teacher to teacher, from school to school, from method to method, without feeling at the time that they are acting without principle, without law or order, and the effect of this is necessarily disastrous, except with the unusually talented persons, whose individuality necessarily supersedes everything else, and who would succeed anyway and despite all unfavorable influences; those are the really talented people who come to the front.

The next defect, which is in nearly every case attributed to the fact that the pupil has no personality and is not gifted for the musical career anyway, is to be found in the interested advice, which condemns them to such a pursuit in music as will be beneficial chiefly to outsiders, who are using them for their own purposes.

As there is no recognized authority anywhere that can decide upon questions of curriculum, and as every teacher and every school has a right, in justice to its own affairs, to make as many claims as any other, there is an indiscriminate distribution of powers and rights that have the same privileges in the estimation of the people, and all of them are beyond the reach of an appeal that can finally settle the question involved.

Besides all this, come the conflicts of national influences, and where one side will advocate that the German system is better, the other will advocate the Italian or American or any other, and thus the poor pupil, not even equipped with the necessary foundation theories or principles, is left to drift about from pillar to post, until finally an age has been reached when discrimination is exercised, but when it is too late to remedy the effects of this early miseducation.

In Italy, for instance, the singers are not even taught what we call music in other countries, and most of them have no idea of what a consecutive fifth means, nor are they taught the rudiments of piano for the purpose of accompanying the simple arias they are to sing. Some of the most celebrated Italian singers have never heard a symphony concert, and one of the most renowned singers of the present day told me, after attending a symphony concert at Carnegie Hall, that he did not consider stuff of that kind music at all; it is simply noise to him.

In Germany singing has become the art of declamation, and the German singing pupils consider it necessary to take lessons from Italians, if they have any ambition to become opera singers. Many of the most gifted German composers write vocal

music that cannot be sung, that can only be declaimed. If such is the case with those that are at the very head of the profession, what can we expect from those who are seeking to enter it and have no knowledge or experience that justifies a judgment?

As to the higher course of studies, such as musical history, musical literature, musical aesthetics, there is a great defect generally, which can be based upon the desire of most pupils to become reproductive artists, that is to say, performers or players, who wish to make a living immediately by exercising their functions as such, and in those cases it is considered unnecessary to go beyond the boundaries of the purely technical accomplishment and its immediate necessary adjuncts.

As an evidence of this it is only necessary to interview music publishers and music dealers of the better class, and you will learn from them that the sales of books on musical literature—that applies to all countries—are so exceedingly small as to limit in each case the actual stock on hand to a small case full of books, because there is no demand whatever, particularly from a commercial viewpoint, for such publications. A book was recently published in Vienna by a man who is very prominent in literary circles, as a writer on abstract musical questions; his book is on "Musical Style," which is a very significant and important subject. An edition of 1,000 volumes was printed, which was the least that could be done, considering that it appealed to more than 100,000,000 German readers alone, and of this edition 100 books were bound and 900 were left in paper cover. The book was published in February, 1912, and the actual sales have not reached 250 copies, so far as the publisher is concerned, and of those 250 copies, or less, one half were on consignment and not at all sold. If this book were written by an obscure person there might be a reason, although I doubt then if 1,000 copies would have been printed; 1,000 copies were printed because the man is well known as an authority on musical literature. I hesitate to publish his name, for his sake. This is only one insignificant instance; but all of us who are engaged in analyzing musical conditions have had experiences in that direction that indicate how little the musical world is interested in literature on music.

Imagine then how insignificant this subject is to the great world itself. It is, after all, a speciality, and a speciality limited to such a small number of persons, relatively speaking, that no particular advantage can be gained by urging anyone to adopt such a course for practical purposes. The musician himself who studies music for practical reasons, either to perform, or to sing, or to teach, has an opportunity even without great gifts—an opportunity of a career, and the career is open to anyone who is disposed to make it, even if he or she takes no lessons at all, or merely sufficient instruction to be able to make some kind of a personal claim that will stand, as so many do. There are singing teachers who cannot sing, there are piano and violin teachers who cannot play, and there are musicians who are not acquainted even with the rudiments of music, and there is no one in authority who can safely condemn them as out of the profession; they are in the profession as much as Richard Strauss is or Saint-Saëns, that is they are members of the profession as well as these two are; it is a question of degree and that is all, but they are musicians, they are musical people, they are professional, and that is the reason we have so many pupils, who are also going to be professional, just as those teachers and musicians are.

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Paderewski's tour of the English provinces opens at Ryde, October 8, to be followed, October 10, with a recital at Glasgow, etc., etc. The concert grand piano used by him will be the Erard.

BLUMENBERG.



# Metropolitan Opera Plans.

Officially comes the announcement that the season at the Metropolitan Opera House will begin on Monday evening, November 11, and is to last twenty-three weeks. The regular subscription performances will take place on Monday, Wednesday, Thursday and Friday evenings and Saturday afternoons. Also it is proposed to open a subscription for a certain number of performances at popular prices on Saturday nights, during the second half of the season. Of special performances the roster shows an afternoon cycle of the "Ring," and "Parsifal" will have some performances, the dates to be made known later. A series of special matinee performances of the novelties and certain other operas has also been planned. By arrangement with the Metropolitan Opera Company, the Chicago Opera Company again will give a series of performances at the Metropolitan Opera House, five in number, on Tuesday nights. A special announcement as to operas, artists, dates, etc., is to follow. Most of the artists of last season remain in the company, which also will include several new singers of unusual reputation. The conductors include Messrs. Toscanini, Hertz, Sturani, and Polacco.

The regular repertory will be selected from "Carmen," "Versiegelt," "Don Pasquale," "L'Elisir d'Amore," "Lucia," "Ariane et Barbe-Bleue," "Germania," "Marta," "Faust," "Orfeo," "Armide," "Hänsel und Gretel," "Königskinder," "Pagliacci," "Cavalleria Rusticana," "Manon," "Werther," "Le Nozze di Figaro," "Mona," "Gioconda," "Bohème," "Madama Butterfly," "Tosca," "The Girl of the Golden West," "Il Barbiere di Siviglia," "The Bartered Bride," "Lobetanz," "Aida," "Otello," "Rigoletto," "Traviata," "Trovatore," "Falstaff," "Der Fliegende Holländer," "Lohengrin," "Tannhäuser," "Tristan und Isolde," "Meistersinger," "Rheingold," "Walküre," "Siegfried," "Götterdämmerung" and "Le Donne Curiose."

Novelties and revivals promised are: Boito's "Mefistofele," Damrosch's "Cyrano," Leroux's "Le Chemineau," Mascagni's "Iris," Meyerbeer's "Les Huguenots," Moussorgsky's "Boris Godounoff," Mozart's "Magic Flute," Offenbach's "Contes d'Hoffmann," Puccini's "Manon Lescaut," Rossini's "William Tell," Saint-Saëns' "Samson and Delilah," Wolf-Ferrari's "Secret of Suzanne." In addition, the prospectus says that "The Metropolitan Opera Company also has acquired the sole and exclusive producing rights in America of the following operas: Debussy's "La Chute de la Maison Usher," "Le Diable dans le Beffroi," "La Légende de Tristan"; Giordano's "Madame Sans Gêne"; Leroux's "La Reine Fiammette"; Charpentier's "La Vie de Poète"; Maurice Ravel's "L'Heure Espagnole"; and Gaston Salvayre's "Solange." Of ballets, Delibes' "Coppelia" and Saint-Saëns' "Javotte" are on the lists.

The singing personnel, including new and old members of the Metropolitan company and those to be "borrowed" from Chicago, Philadelphia, and Boston, is made up as follows (the names are arranged alphabetically): Sopranos: Frances Alda, Bella Alten, Lucrezia Bori, Anna Case, Louise Cox, Vera Curtis, Emmy Destinn, Geraldine Farrar, Rita Forna, Olive Fremstad, Johanna Gadschi, Cecilia Gagliardi, Frieda Hempel, Carmen Melis, Alice Nielsen, Bernice de Pasquali, Marie Rappold, Lenora Sparkes, and Rosina Van Dyck. Mezzo sopranos and contraltos: Emma Borniggia, Sara Charles Cahier, Maria Claessens, Julia Claussen, Maria Duchêne, Louise Homer, Helen Mapleson, Jeanne Maubourg, Marie Mattfeld, Margarete Matzenauer, Stella de Mette, and Lila Robeson. Tenors: Paul Althouse, Pietro Audisio, Angelo Bada, Julius Bayer, Carl Burrian, Enrico Caruso, Charles Dalmores, Heinrich Hensel, Carl Jörn,

Umberto Macnez, Riccardo Martin, Lambert Murphy, Albert Reiss, Leo Slezak, Jacques Urlus, and Giovanni Zenatello. Baritones: Pasquale Amato, Bernard Bégue, Willy Buers, Eduard Erhard, Dinh Gilly, Otto Goritz, William Hinshaw, Giovanni Polese, Antonio Scotti, Vincenzo Reschiglian, Clarence Whitehill, and Hermann Weil. Basses: Paolo Ananian, Carl Braun, Adamo Didur, Putnam Griswold, Edward Lankow, Antonio Pini-Corsi, Marcel Reiner, Giulio Rossi, Léon Rothier, Basil Ruysdael, Andrea de Seguro, and Herbert Witherspoon.

These are other officials connected with matters behind the stage:

ASSISTANT CONDUCTORS.  
Richard Hagemann, Francesco Remei,  
Hans Morgenstern, Giulio Setti,  
Gennaro Papi, Hans Steiner,  
Willy Tyroler.  
CHORUS MASTERS.  
Giulio Setti, Hans Steiner.  
TECHNICAL DIRECTOR.  
Edward Siedle.  
STAGE MANAGERS.  
Anton Schertel, Jules Speck.  
ASSISTANT STAGE MANAGERS.  
Loomis Taylor, Lodovico Viviani.  
BALLET MASTERS.  
Ottokar Bartik, Lodovico Saracco.  
PREMIERES DANSEUSES.  
Lucia Fornaroli, Eva Swain.  
LIBRARIAN.  
Lionel Mapleson.  
CHORUS SCHOOL.  
Hans Morgenstern.  
BALLET SCHOOL.  
Malvina Cavallazzi.

For the season of 1912-1913 the board of directors consists of Otto H. Kahn, chairman; Edmund L. Baylies, Rawlins L. Cottenet, Paul D. Cravath, T. De Witt Cuyler, Robert Goellet, Eliot Gregory, Frank Gray Griswold, Eben D. Jordan, Clarence H. Mackay, Edward T. Stotesbury, W. K. Vanderbilt, Harry Payne Whitney and Henry Rogers Winthrop.

## BROOKLYN'S GREAT MUSICAL YEAR.

Several weeks ago THE MUSICAL COURIER published a column and a half review, mostly dates, of the concerts which the Brooklyn Institute of Arts and Sciences will give this season. Since the handbook of the Institute was received, other new and attractive names have been added to the list of singers and instrumentalists who will appear before the membership in concert or recital.

Among the singers announced (let their surnames be recorded in alphabetical order) are: Pasquale Amato, baritone, of the Metropolitan Opera Company; Alessandro Bonci, tenor; David Bisham, baritone; Carrie Bridewell, contralto; Clara Butt, contralto; Laura L. Combs, soprano; Elene Gerhardt, soprano; Alma Gluck, soprano; Louise Homer, contralto; George Harris, Jr., tenor; Marie Rappold, soprano; Leon Rains, basso; Kennerley Rumford, baritone; Ernestine Schumann-Heink, contralto, and Leo Slezak, tenor.

The pianists to play before the Institute include Leopold Godowsky, Gottfried Galston, Yolanda Méro, Max Pauer and Edith Thompson. The violinists engaged for recitals and as soloists for orchestral concerts are Mischa Elman, Fritz Kreisler, Louis Persinger, Anton Witek and Efrem Zimbalist.

As already stated, there will be five concerts by the Boston Symphony Orchestra; five concerts by the New York Philharmonic Orchestra, and five by the New York Symphony Orchestra. The New

York Symphony gives a special Massenet memorial matinee and a special Wagner program in the spring to commemorate the Wagner centennial. The Boston Symphony gives a special Wagner concert in the spring.

The season will be opened by Madame Schumann-Heink, Thursday evening, October 17, in recital.

Last week the Brooklyn Institute Bulletin contained the pictures of most of the artists who are to appear in Brooklyn this season, together with the musical directors and composers, among them being Richard Wagner, Richard Strauss and Robert Schumann.

The Metropolitan Opera Company is to give performances at the Brooklyn Academy of Music, as heretofore, either on Tuesday or Saturday evenings. Most of the Institute recitals take place Thursday evenings; the concerts by the New York Symphony are given Saturday afternoons; those by the Boston Symphony on Friday evenings, and the New York Philharmonic on Sunday afternoons.

Carrie Bridewell and George Harris, Jr., are to appear in joint recital at the Thanksgiving matinee.

The Institute has also announced thirty-six lecture-recitals, in series of six each; the first lecture was scheduled for last night, with "Parsifal" as the theme, and Carl Figue as the speaker-pianist.

Such clubs as the Brooklyn Apollo, the Chaminade, and the Woman's Amateur Musical Club give their usual series of concerts and then forty odd German singing societies in Brooklyn give concerts almost every month. The Brooklyn Arion, the Brooklyn Saengerbund and the Brooklyn Quartet Club are among the prominent German musical clubs giving public concerts during the season. The Arion and Saengerbund appear under the auspices of the Brooklyn Institute.

The Flonzaley Quartet will give only three concerts, although the music department of the Institute endeavored to secure this ensemble for five concerts. There are to be other chamber concerts, a series of three by the Philharmonic Trio. The Institute concerts, recitals and lectures are given either in the opera house, the music hall or the lecture hall of the new Academy of Music on Lafayette avenue and St. Felix street. Some of the minor affairs take place in both Association Hall in Fulton street and the Art Galleries on Montague street.

GOLDEN words of wisdom are these from a recent issue of the Los Angeles Graphic, always well posted on musical questions:

Advertising is a great time saver. A musician may do honest and successful work in a studio for ten years and then the public know as little of him and his work as it ought to in two years of the same work plus the proper announcements. Of course, it costs money, but that expense is so much capitalization of the future business. In certain businesses, the publicity obtained is rated at a higher figure than the material assets of the concern. Publicity is the power to do business. Public knowledge of a teacher's abilities is as much or more of a money bringer to him than his power to teach. A well known and publicly appreciated second rate teacher has more chance of financial success than an unknown first class teacher. But there is no reason why high class abilities should not be combined with high grade publicity, dignified and in a sense artistic.

If some new music could be made old artificially (like modern furniture sold in Paris antique shops) it would sound much better, impress the public more forcibly, and absolutely silence the critics.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 15, 1911.



# The "Moonlight" Sonata.

Sturgis & Walton Company, New York, have published "The Moonlight Sonata"—a novel by Johan Nordling.

We have examined this novel with curiosity, for our experience in musical novels has not been encouraging. In this book, by Johan Nordling, however, we have found none of the absurd misuses of musical terminology which make the musical novel so exasperating or amusing to the musician. The author has his dates correct, and does not assign a work of the year 1820 to the year 1798, for instance. He does not say that a composition which is in C sharp minor is in E major, after the manner of so many novelists who get their musical information from amateurs and friends when they require it. He seems familiar with the works, the instruments, incidents, and times of which he writes.

The story is based on the passing friendship that existed between Beethoven and the young Countess Julia Guicciardi. This girl was at one time a pupil of the composer, who gave piano lessons in the earlier stages of his career. To this piano pupil Beethoven dedicated his C sharp minor sonata quasi una fantasia, which has come to be known among the people as the "Moonlight Sonata."

Beethoven, of course, knew nothing about this "moonlight" title, and would probably have resented it, as it is meaningless. Beethoven also might have some weighty remarks, not to say profanity, to utter if he could read this book by Johan Nordling. For the man therein portrayed is strangely unlike the man we have formed in our imagination from the scanty biographical sketches, the copious criticism, and his entire output as a composer which we have read and studied. We cannot accept the time honored belief of novelists and amateurs that a composer is an abstracted, absent minded, profusely generous, suddenly quarrelsome, entirely passionate creature, who writes only in a fever heat that smashes pens and makes ink splutter, who falls exhausted on sofas when he has finished a finale (beautiful word *finale* with novelists), who thunders out mighty crescendos, terrible arpeggios, and rapturous trills while sitting at a piano with well worn keys—(fancy the keys, not the hammers, being well worn), humming magnificent fugues and scattering over the piano and floor pages and pages of music paper—all of which are still wet with magical hieroglyphics.

We are waiting for the rhapsodic novelist who will make Berlioz inventing his divine oratorios at the piano. With what joy will we state that Berlioz did not write oratorios and could not play the piano.

Of course, it is a well known fact that Beethoven was a fairly good pianist when young. So Johan Nordling has made no mistake in putting Beethoven at the keyboard. The silly part, from our point of view, is in making that brawny man such a nervous wreck and emotional weakling that the act of writing a musical work was like recovering from an overdose of opium. Listen to our author:

"Now and again the strife seems to die down, a pale gleam of sunlight, a calmer passage in the major pierces the dismal clouds. But it is only for a second; the din begins again with increased fury. More mighty birds of prey join in the bloody game. Already the heart seems about to sink under, a hopeless prey to irresistible force—when suddenly, with an unparalleled straining of every desperate nerve, a final blazing-up of the sacred fire of self-assertion, the idea of personality triumphantly breaks through! Like an electric discharge, purifying the atmosphere, a gigantic arpeggio rolls up the whole cliff of the keyboard, is answered by rumbling echoes and dies away in a quivering silence of breathless expectation. It is the moment of self-examination, the necessary reaction after

superhuman exertion. And then the brief epilogue. No self-glorifying shouts of victory, no confident cries of elation. The conflict has been too appalling, the victory too dearly bought for that. But through the manly self-control of the concluding strophes there shines like the gleam of a star the intuition of the highest human happiness: the sense of one's own personality and of its power. Tired out, the master drags himself from the piano, staggers an instant and clutches the back of his chair. But still the work is not finished; the slackened nerves are drawn tight once more. He lights another candle, several, as many as he can hurriedly collect from the various corners of his abode."

And we presume that, having finished the last movement, Beethoven lit his pipe, went to the restaurant for a glass of beer and a plate of veal, looked over the papers to see what Napoleon was doing, and made some cursory remarks upon the weather and the state of the crops.

Of course, a novel written in the manner of our concluding "strophes" would not sell at all. Novel readers do not look for that sort of plain dealing—that is to say, readers of the popular novel of the hour, with all its transcendental gibberish of Indian gymnosphy.

As for ourselves, we are amazed that any one could connect such a farrago of nonsense with the last movement of Beethoven's sane and balanced sonata. To a musician the terms arpeggio, major, scale, harmony, and so forth, call up certain definite musical facts which are to the composer exactly what the various features of the human face are to the painter. If a novelist described a painter in the same way in which he portrays a composer the absurdity of the description would be apparent to those who know as little about painting as they do about music. For instance: "At that moment the face of the Aphrodite flashes before his vision in outlines of flame, and he flings himself upon his easel as though he had to cut the heart out of his own body. With a fluttering as of scarlet banners the flood of passion rushes on, ever more brilliantly, from the darkest depths of the ultra-marine to the most vivid yellow. One after another the features break loose like eagles from the rush of the storm, spread their heavy wings and fight together with shrill cries.

"Now and again the strife seems to die down, a pale gleam of sunlight, a calmer expression of the mouth pierces the dismal clouds. But it is only for a second; the kaleidoscope begins to whirl again with increased fury. More mighty birds of prey join in the bloody game.

"Like an electric discharge, purifying the atmosphere, a gigantic nose protrudes from the whole profile of the face—" and so on, as long as we care to write, for it is very easy to string together words without ideas. That gigantic nose is no more ridiculous than Johan Nordling's gigantic arpeggio.

Which arpeggio does he refer to—the tonic, dominant, or diminished seventh arpeggio?

We have no possible means of knowing what the author is raving about. And what are those mighty birds of prey that join in the bloody game?

What bloody game?

In fact, the best definition we can find of this description of the composing of the sonata is the Shakespearean line: "It is a tale told by an idiot, full of sound and fury, signifying nothing."

If the author of this book is a woman we must confess that it goes against our nature to call her an idiot. We shall reserve that compliment for those of us who happen to be of the same sex as the real Beethoven.

But the mind that created this conception of the manly nature and virile mind of Ludwig van Beethoven is woefully deficient in strength and

clearness of vision. B stands for Bunthorne as well as Beethoven; and we opine that our author—(or authoress?)—has confused the two.

"SINGING under Gustav Mahler was the greatest inspiration an artist could have," declared Madame Charles Cahier in Munich recently. During her many years abroad, the American contralto sang frequently under the famous conductor, and it is largely due to that fact that she has been selected repeatedly to take part in the Mahler music festivals. "I doubt," continued Madame Cahier, "if there ever has been a more marvelous conductor, a more marvelous musician. He gave Vienna some wonderful performances. Such an one, for example, as 'The Marriage of Figaro' could scarcely have been improved upon. Vienna since Mahler's death is a different place. Weingartner, of course, is a great musical director, and under him the Opera had artistic moments—though some works, I must confess, were done most perfunctorily. The present director, Hans Gregor, is running the house solely along commercial lines, presenting a work again and again so long as it pays. A friend of mine who is a boxholder heard 'Madama Butterfly' twenty-two times in one season; while last winter 'Le Jongleur de Notre Dame' was given as often as three times a week. It wasn't that the music was so remarkable, but the fact that there were many Catholics in Vienna who went because they regarded the sight of the Madonna as 'huesch.' The operatic situation in America is in many respects more satisfactory than abroad."

As announced elsewhere in this issue of THE MUSICAL COURIER, the soloists for the next Pater-son (N. J.) Music Festival have been engaged, and the dates changed in order that some of the singers from the Metropolitan Opera Company can appear before they leave for Europe. The programs just received for Wagner and Verdi nights, April 28 and 29, 1913, include. Wagner, "Spinning Song," Senta's ballad, and "Sailors' Chorus," from "The Flying Dutchman"; love duet from "Tristan and Isolde"; Hans Sachs' "Monologue," "Prize Song," quintet and the choral, "Awake," from "Meistersinger." Soloists: Johanna Gadske, Rosa Olitzka, Riccardo Martin and William Hinshaw. Verdi night enlists the assistance of Alice Nielsen, Mary Desmond, John McCormack and Giuseppe Campanari. The excerpts will be "Anvil Chorus" and "Miserere" from "Il Trovatore"; chorus and aria from "Traviata"; quartet from "Rigoletto" and finale of the second act of "Aida." The second half of the programs for both nights is to be made up of miscellaneous numbers. The third night of the festival, April 30, will have for its chief number Massenet's "Eve," with Dan Beddoe, Reinald Werrenrath and Isabelle Bouton as the solo artists.

THE Union of German Choral Conductors of America will discuss an important matter at the next meeting, Sunday evening, October 13, at Al-laire's Hall, 192 Third avenue, New York. Carl Figue, president, will preside. Heinrich Bauer will deliver an address on "Reforms in the System of Prize Adjudications." Many of the conductors of these singing societies participating in the saenger-fests have expressed dissatisfaction, if not something stronger than that, concerning the methods of awarding prizes.

FRANCES ALDA, Johanna Gadske, Marie Rappo'd, Gatti-Casazza, Dr. Karl Muck and Xaver Scharwenka are aboard the steamer Kronprinzessin Cecile, which was due here at noon, October 1. Andreas Dippel was not on the Olympic as some advanced rumors had it; the general director of the Chicago-Philadelphia Opera arrived Tuesday of last week on the Kaiser Wilhelm der Grosse, Madame Sembrich being a fellow passenger.



# INCONGRUOUS OPERA.

If opera could be killed with criticism, throttled with a witticism, exterminated with an epigram it would have been dead long ago, and the site of opera houses would be but banks whereon the wild thyme grows.

It is more than a century since Beaumarchais wrote "Ce qui ne vaut pas la peine d'être dit, on le chante," that which is not worth speaking, they sing. How many thousand opera librettos during the past hundred years have demonstrated the curious fact that we sing a very great deal which is not worth speaking? Need we mention any names? Are not all operas, even the best of them, more or less rubbish when read without the music?

In 1759, sixteen years before Beaumarchais' "Le Barbier de Seville" appeared, from which the French quotation, given above, is taken, Voltaire published his "Candide." In the twenty-fifth chapter of that satirical romance Pococurante says:

"I might perhaps like the opera better if the secret had never been discovered of making it such a monstrous absurdity that my reason revolts at it. Let those who like them go and see inferior tragedies set to music, where the scenes are made only to bring in by hook or by crook two or three ridiculous songs in which the voice of some actress may be employed to the best advantage; let all who will or can do so die away in raptures at hearing a tenor trill out the part of Cæsar or of Cato as he struts upon the stage with awkward air. For my part, I have long since given up these poor amusements, which constitute the glory of Italy of today, and for which monarchs are wont to pay so high a price."

We are now in the year of grace, 1912, and these "inferior tragedies set to music, where the scenes are made only to bring in by hook or by crook two or three ridiculous songs," are still the glory of Italy. Since 1759 all the great operas of Gluck have been given to the world, as well as the works of Mozart, Beethoven, Weber and Wagner and the famous operas of the French stage. Opera showed no signs of dying merely because a great critic attacked it and held it up to ridicule.

In 1711, forty-eight years before Voltaire published "Candide," the gentle Joseph Addison, in the "Spectator," No. 18, Mar. 21, poured out his wrath on the condition of operatic matters in England at that time.

"There is no question but our great grandchildren will be very curious to know the reason why their forefathers used to sit together like an audience of foreigners in their own country and to hear whole plays acted before them in a tongue which they did not understand.

"Arsinoë" was the first opera that gave us a taste of Italian music. The great success this opera met with produced some attempts of forming pieces upon Italian plans, which should give a more natural and reasonable entertainment than what can be met with in the elaborate trifles of that nation. This alarmed the poetasters and fiddlers of the town, who were used to deal in a more ordinary kind of ware; and therefore laid down an established rule, which is received as such to this day, 'That nothing is capable of being well set to music that is not nonsense.' This maxim was no sooner received but we immediately fell to translating the Italian operas; and as there was no great danger of hurting the sense of these extraordinary pieces, our authors would often make words of their own which were entirely foreign to the meaning of the passages they pretended to translate. . . . And it was pleasant enough to see the most refined persons in the British nation dying away and languishing to notes that were filled with a spirit of rage and indignation. . . . It oftentimes happened, likewise, that the finest notes in the air fell upon the most insignificant words in the sentence. I

have known the word *and* pursued through the whole gamut, have been entertained with many a melodious *the*, and have heard the most beautiful graces, quavers, and divisions bestowed upon *then*, *for*, and *from*, to the eternal honor of our English particles. . . . At length the audience grew tired of understanding half the opera; and therefore to ease themselves entirely of the fatigue of thinking, have so ordered it at present, that the whole opera is performed in an unknown tongue. . . . I cannot forbear thinking how naturally a historian who writes two or three hundred years hence, and does not know the taste of his wise forefathers, will make the following reflection: 'In the beginning of the eighteenth century, the Italian tongue was so well understood in England that operas were acted on the public stage in that language.'

Alas, for poor old Joseph Addison! It is evident from the preceding paragraph that he thought posterity would have outgrown the follies of his period. What could he say if he came back to London again and found that after those two hundred years had elapsed the British public was still listening to Italian operas in Italian? Imagine his disgust on learning that during the past two hundred years the English colonies in America had had a little tiff with the mother land, had set up for themselves and become a great nation, and were likewise "sitting together like an audience of foreigners in their own country to hear whole plays acted before them in a tongue which they do not understand."

Yes, Joseph Addison, we support that compound of incongruities, Italian opera, just as much in twentieth century New York as your contemporaries did in eighteenth century London. We do not blame you in the least for waxing wroth over it, and we heartily endorse your parting fling: "Music is certainly a very agreeable entertainment; but if it would take the entire possession of our ears, if it would make us incapable of hearing sense, if it would exclude arts that have a much greater tendency to the refinement of human nature, I must confess I would allow it no better quarter than Plato has done, who banishes it out of his commonwealth."

The opera season is about to begin again. Long live opera—hurrah!

The world of fashion will support the expensive luxury, and the world of society will gather together in silks and diamonds to admire one another and listen to the language that is not understood. So long as opera draws its life from fashionable society it is useless for mere critics to point out the absurdities of opera, for fashion has nothing to do with sense. Even Hercules could not strangle that giant son of Terra so long as the giant could renew his strength by touching the earth. It was only by holding him up in the air that Hercules could vanquish his adversary. Likewise, opera will soon be demolished by criticism when opera does not continually renew its life from contact with fashion.

## THE CORRUPTION OF MUSIC.

The short article, or essay, quoted below, was published by the late Herbert Spencer in his last volume, which was given to the world about a year before his death. The great philosopher was then eighty-three years of age, and it is interesting to read the reflections of a mind not only capacious and widely informed, but of a maturity of judgment to which few attain.

"Music performers and teachers of music are corrupters of music. This is a paradox most people will think extremely absurd. I am about to justify it.

"Without going back for proof to past days, when from time to time a prima donna forced a

composer to introduce passages enabling her to display her vocal agility, I will limit myself to the present. Justifications meet me continually. Here, for instance, is an extract from a recent musical criticism, in which, after remarking that the sonata in question is not a good one, the writer goes on—

It is not difficult to understand the attraction which this work possesses for first rate pianists; there are difficulties in it to be conquered.

"And here is another—

Miss ———'s vocal method is not beyond criticism, but as she succeeds in emitting sounds at a height not usually attained, the public is quite satisfied.

"Hamlet, in his address to the players, reproached those who 'split the ears of the groundlings who, for the most part, are capable of nothing but inexplicable dumb shows and noise.' Changing time, place, and terms, it may be said that three-fourths of musical audiences at the present day are in the same relative position. They appreciate but little the musical ideas and feelings of the composer, or the effective rendering of them; but an extraordinary feat of vocalization, or a display of marvelous gymnastics on the violin, brings a round of applause. And then, unhappily, as the members of the orchestra applaud—applaud because they know how great are the difficulties overcome—the audience is encouraged in the belief that this is music, and clap lest they should be thought persons of no taste. In this way performers, desiring less to render faithfully the meanings of the pieces they play than to exhibit their powers of execution, vitiate the music and the tastes of their hearers. Direct evidence has come to me from two lady pianists, both of whom played at concerts pieces which they chose, not because they were beautiful, but because they were of kinds making it possible to show brilliancy of performance: a toccata was the program name of one. The elder of these ladies, who was a teacher of music, admitted that she hoped to show parents what a good teacher she must be to be able to play in that style!

"As is implied by these confessions, the mischief originates in the performer's pre-occupation with self, for this largely excludes occupation with the composer's thoughts. The dominant feeling is not love of the music rendered, but desire for the applause which brilliant rendering will bring. In the cases of celebrated performers to whom crowds of hearers flock, this is almost a necessity. Many years ago, when coming away from a concert given by a celebrated Russian pianist, I remarked—'Too little music and too much Rubinstein.'

"Nor is this all. There is a more widely diffused and less obtrusive mischief. A dominant trait of brilliant musical execution is rapidity. A saltarello or a tarantelle is easy enough, provided it be played slowly. The skill is shown in playing it with great speed; and teachers invite their pupils to achieve this great speed. The result is gradually to raise the standard of time, and the conception of what is the appropriate time is everywhere being changed in the direction of acceleration. This affects not pieces of display only, but pieces of genuine music. So much is this the case that habitually when ladies have played to me I have had to check them—'Not so fast, not so fast!'—the rate chosen being usually such as to destroy the sentiment.

"In brief, this vitiation is one of the indirect results of the aim on the part of professionals not to render most perfectly the ideas of the composer, but so to play as to increase their own earnings."

So much for Herbert Spencer. We need hardly point out to our readers the perfect knowledge of the subject and the correct use of technical terms which characterize all the work of this wonderful man. But we very much doubt if the composers whom he defends would always be grateful for his defense. For there are many compositions by the great composers which are intended to be played at the greatest speed. Beethoven, for instance, did not intend the scherzi of his symphonies to be



played any way but fast. The sentiment of those movements would be lost in a slow pace.

We, of course, agree with the philosopher music critic in his condemnation of those performers—alas, in the vast majority—who think, first, of the effect they are to make as executants; and, secondly, of the real nature of the composer's message they are supposed to interpret.

### NIELSEN FOR OPERA IN ENGLISH.

Returning from Europe last week on the steamer Franconia, on which Charles Henry Meltzer, of the New York American, was also a passenger, Alice Nielsen voiced in most emphatic terms her ideas on opera in English for English speaking people, while announcing at the same time that she has prepared several all English programs for use during her coming concert tour. As the popular prima donna made some telling points in her plea, Mr. Meltzer published her remarks and they are reproduced herewith, particularly in view of the fact that they help swell the chorus of protest against polyglot opera. Miss Nielsen said:

I am a firm and warm believer in the beauty of the English tongue. It seems to me it is now high time we heard at least part of our operas in English. Our national pride, if nothing else, should make us anxious to encourage the new movement for the promotion of grand opera in our vernacular. I cannot understand why all our singers do not try to help that plan. They and the public could soon make it possible. I know that many Italian artists, among whom are Zenatello and Maria Gay, would be delighted to sing English in this country.

Do we not sing in foreign tongues abroad? Then why should not our foreign friends be equally courteous when they appear here in grand opera?

They don't all see the question from my standpoint, though, in Europe. Some years ago, for instance, when I was engaged for one of the Puccini operas in Germany, I met Lilli Lehmann. She asked me in what language I would sing my part. I told her in Italian. On that she grew indignant and informed me that in Germany I ought only to sing German.

I had a very deep respect for Lilli Lehmann. But this annoyed me.

"You Europeans don't sing English in New York," said I; "why should we have to learn your language in Europe?"

I feel quite sure that before long we shall have foreign operas—some, at all events—performed in our own language here. If I did not do you suppose I would have committed myself, as I have done today, by joining the society which has been founded in New York and other cities to promote the idea?

Now Enrico Toselli threatens a book of his own, "The Husband of an Imperial Royal Highness," to be published in January, 1913. However, as the news is in a special cablegram to the New York Sun of last Sunday, there is no need to receive it with any excitement. Cabled musical news from abroad somehow never seems to materialize except in those sad cases where the wires report deaths.

WANTED: A school where musicians can learn the social requirements of a successful operatic composer. The mere study of harmony, counterpoint, form, style, orchestration, will not give a composer the art of filling the opera house boxes with the cream of society.

It is reported that Muratore, Paris, tenor, and Madame Cavaleri, international soprano, will make a tour of seventy concerts this season in the United States under the management of A. H. Friedlander, of San Francisco. The terms are \$2,100 per concert for the pair.

For the benefit of foreign singers and instrumentalists who will visit us this season let it be said that Wall Street is in the same accessible locality as heretofore.

We have reason to think that all three of the Presidential candidates, Messrs. Roosevelt, Taft and Wilson, are 99 per centers in matters of music.



## VARIATIONS

On one occasion Massenet was asked whom he considered the greatest French musician. He replied unhesitatingly, "Saint-Saëns. He has style, grace, learning, inspiration, form, imagination—"

"I am surprised to hear you praise him," remarked one of the listeners.

"Why?"

"Because he took occasion recently to disparage all your works and to attack your latest opera in particular."

"Did he really?"

"I heard him do it."

"Well, you see," answered Massenet with a fine smile, "I don't mind that at all, for Saint-Saëns and I have an understanding always to say exactly the opposite of what we really think about each other's compositions."

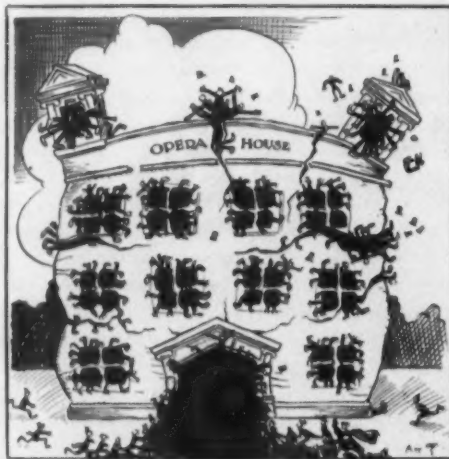
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In the Evening Sun somebody or other has thought out a new form of interview with artists. The subject is Madame Sembrich, and the account makes her begin: "I was born in a village in Poland, and as a child I began to study music with my father. At the age of twelve I went to Lemberg, and there studied the piano, and the violin," etc.

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"Bud" Fischer, the cartoonist who made Mutt and Jeff as famous as "Tristan and Isolde," made this the text of one of his recent pictures:

Mutt—That's the last time I'll ever go to grand opera. You needn't give me any more tickets to grand opera.



MUSICAL TERMINOLOGY. NO. 21.—"THE HALL WAS PACKED TO OVERFLOWING."

It's bum! All you hear is a lot of wops yelling. You can't understand a word they say. Why, I wouldn't even have known what opera they were playing if I hadn't seen the name on the curtain.

Jeff—What are you talking about? They don't have the name on the curtain.

Mutt—I was there, I ought to know! I guess I can read! They had the name of the opera on the curtain. I saw it!

Jeff—I say they don't have the name on the curtain—what was the name of the opera?

Mutt—Asbestos!

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"Variations" is taken to task very gently by John H. Bacon, press representative of the London Charlton managerial establishment, for asserting inadvertently not long ago that Josef Lhevinne is to play the Mason & Hamlin piano on his American tour this season. "As a matter of fact," writes Mr. Bacon, "Lhevinne uses and will continue to use the Steinway." A fact which no doubt makes Mason & Hamlin as regretful as it renders Steinway proud.

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One of the pleasantest moments of my recent stay in Chicago—if I except the experience of seeing a man slay a huge steer with a knife at the Union Stock Yards—was to read the following advertisement in the Chicago Tribune of September 22:

Musician—Position offered in an up to date barber shop to a barber who is a clarinet player; must be able to play clarinet parts of standard band music; chance to

make extra money out of band and orchestra playing. Address Reedsburg Band Association, Reedsburg, Wis.

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From Gertrude Atherton, gifted authoress, comes a communication piping hot, and evidently intended for poor H. O. Osgood, THE MUSICAL COURIER correspondent at Munich. Mrs. Atherton's letter is dated at San Francisco, September 16, 1912:

"DEAR SIR—Before taking a writer to task for 'inaccuracies' wouldn't it be as well to get on the safe side yourself? You say, 'I understand Gertrude Atherton lived here some months winter before last gathering material for her book, "Tower of Ivory." The book was published in 1910 and, strange as it may appear, took something under a year to write. And, why in heaven's name, should I gather material for a Munich book in New York? As a matter of fact I lived in Munich for six years before I began the book. Ludwig's commanding Styr to sing on the bridge on a magnificent night is exactly what he would have done during that stage of his mental confusion. There are times when the Isar sweeps away the bridges. And have you never heard of printer's errors?"

"You will not find a technical term in 'Tower of Ivory.' I intended it to be an impressionistic musical novel—illustrating the naturally artistic but untrained mind of the hero. GERTRUDE ATHERTON."

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Well, Osgood?

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Santa Barbara, Cal., turns up with an inhabitant named Ysaye. R. E. Johnston says that the device is old and will not procure the Santa Barbara man free admission to Eugen's concerts when he gets there.

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George Fitch, inventor of the "Vest Pocket Essays," not long ago wrote one on "Musicians." George's best passages read: "A musician is a man who says 'ouch' whenever he hears a popular song. Musicians live happy lives enjoying their own music and criticizing that of others."

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Leschetizky is a marvelous man. He has a son and daughter by his first wife, who was Madame Essipoff, the Russian pianist; the daughter is teaching piano in St. Petersburg, and the son, who is married, is writing for a sporting paper in Dresden. Leschetizky and his fourth wife reside in Vienna; the other three wives are living; he frequently receives letters from No. 1.

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According to the London Observer an amusing little episode has leaked out from the "Ariadne auf Naxos" rehearsals now in progress at Stuttgart. At one place in the score a violinist, bending low over his instrument, whispered to his neighbor: "Don Juan!" Strauss caught the sotto voce remark from his position at the conductor's desk, and retorted: "Quite right! But don't you agree with me that this passage is quite good enough to be used again?"

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On other pages of THE MUSICAL COURIER will be found references to Enrico Toselli's home life, his comic opera, his memoirs, etc. In a recent issue of the New York Herald (Paris edition) I find the following, from the paper's Florence correspondent: "Signora Toselli, whom I have known for some years, and who arrived in Florence today, has sent to ask me to make, in the Herald, an authorized statement concerning her affairs. She wishes it stated that no reconciliation of any kind has taken place between her and Enrico Toselli. He was very kind to her when she was ill, and she left in his society for Pesaro, in order that she might receive a daily visit from, or make one to her little son. On the understanding that Signor Toselli would not publish the book he had written, for the sake of the child, a peace was patched up.

"When she found that her parents-in-law were not cordial concerning her visits to the child, in fact, were rude, and that her husband had broken his word about the publication of his memoirs, she left at once for Montreux and Brussels. At Brussels her husband appeared, and she was forced to have him ejected from her house. She is now on her way to Capri for the sake of her health. Signora Toselli is apparently in a very poor condition of health, and coughs incessantly. Some of the English and American people said to be mentioned and discussed in Enrico Toselli's book have notified the publisher that



libel actions will be brought if the utmost care is not observed."

Oscar Hammerstein is suing Felice Lyne for libel and hopes to get \$100,000 as balm for his wounded reputation. Felice says that she never will pay more than \$75,000.

Ghost Note—Verdi's "La forza del destino" was sung in New York the other night at the Garibaldi Theater.

It is denied indignantly by prominent Japanese that one of the selections played at Emperor Mutsuhito's funeral was "He Never Will Be Missed," from "The Mikado."

In London they have Charles Cory, who plays the "Merry Widow" waltz à la Chopin, Mendelssohn, Liszt, etc., but New York possesses Daniel Gregory Mason, composer of a series of "Yankee Doodle" paraphrases in the style of Grieg, Handel, Brahms, Tschaiikowsky, etc. Arthur Hartmann, too, turns up with a "Valse Bleue" imitation in the style of Debussy. But about the Mason and Hartmann works, more news later.

A Los Angeles editor announces the proposed formation of a musicians' country club there and advises the organization not to install a piano at its quarters. Great heavens, how then, is a member to say: "It goes like this?"

Piano makers are striking. United action, as it were, with all the strings being pulled, and the result keenly felt.

Max Smith, of the Press, quotes "a famous conductor" as saying that "Pagliacci" "is the ugliest opera ever written." Some of us are willing to back "The Girl of the Golden West" as a strong contender for the honor.

"A surveying ship of the German navy has recently discovered the deepest known spot in the ocean. It is near the Philippines, about forty sea miles off the north coast of Mindanao. The record sounding showed the amazing result of 9,780 meters, or 406 feet more than six miles." At last the place has been found where to bury the Bruckner symphonies.

Kaiser Wilhelm, reported to be wailing over Berlin's depleted ranks of opera singers, no doubt is wondering what has become of the old saying, "For art's sake."

Under the caption of "American Ladies," Simplicitissimus publishes the accompanying delicate cartoon. The translation of the German text has the woman in the picture saying to the Apache: "Oh, please, please, won't you imitate again how the old woman squealed when you choked her."



"Ach bitte, bitte, machen Sie das nochmals nach, wie die alte Frau gequiecht hat, als Sie ihr die Kehle zudrückten!"

tion of the German text has the woman in the picture saying to the Apache: "Oh, please, please, won't you imitate again how the old woman squealed when you choked her."

During his forthcoming American tour Gottfried Galston will play the Beethoven E flat, the Liszt E flat and the Brahms D minor concertos.

We have Citizen Jörn, Citizen Campanari and Citizen Schumann-Heink. Hungary now also boasts its musical

citizen in the person of our old friend Jan Kubelik. Listen to the London Times, regarding the event: "According to the Pesti Hirlap, the violinist, M. Jan Kubelik, who on his marriage acquired Hungarian citizenship, has Magyarized his name, and will in future be known as Janos Polgar. The word 'polgar' in Magyar means 'citizen.'"

Dear Variations:

Could you use these few lines which I read this summer between the intervals of giving piano lessons while my fellow teacher Cuthbert sported himself in Europe and sent me post cards describing his festive doings? The verses I inclose are from London Opinion, and refer to vacations in general, but perhaps you can give them a twist that will enable me to send them to friend Cuthbert as a suitable answer to his tantalizing correspondence.

Faithfully yours,

PORTLAND, OREGON.

A. POUNDER.

I answer, with something like pleasure,  
The post card you sent from Ostende;  
I notice your joy in your leisure,  
How revels your footsteps attend.  
The view of a crowd gaily basking  
By Brighton's cerulean sea  
Is good; but you'll pardon my asking,  
Why send it to me?

In the flush of your holiday tripping,  
Your visits to Berlin and Aix,  
At Carlsbad the health waters sipping  
(You never complained about aches),  
In the glee of your Alpine enjoyments—  
Your travels are not over yet—  
My own pedagogic enjoyments  
You seem to forget.

In a heat that inclines one to slumber,  
While in Nice you are hearing the band,  
I teach 'em the scales without number  
And all about curving the hand.  
While you go to France via Easen  
And in the cool Schwarzwald relax,  
I wish I could give every lesson  
For once with an ax.

While you go to Kiel for the races  
And possibly take in Cowes too—  
Oh, how I would like to change places,  
And give all my pupils to you—  
I sit while some dunderhead teases  
The tune which I try to drive in.  
God! Cuthbert, your thoughtfulness pleases,  
But don't rub it in!

LEONARD LIEBLING.

#### Von Ende Pupils' Success.

Herwegh von Ende's violin pupils are drawing public attention. In Cleveland, Ohio, lives Camille Firestone, often mentioned in THE MUSICAL COURIER when studying here at the Von Ende Music School, because of her successful appearances in various concerts at the school, in clubs and churches, etc. The Cleveland Town Topics devotes a column to her, illustrating the notice with a handsome picture of the young artist.

Bessie Riesberg played at a concert in the Baptist Church of Norwich, N. Y., during the summer, when the Norwich Sun had this to say:

Bessie Riesberg demonstrated from start to finish her perfect mastery of the violin, and charmed her hearers with the sweetness and subtlety of her music. Her sister, Fredrika, shared in the applause, playing an encore.

On another occasion the Sun said:

She draws a most exquisite tone, with perfect bowing and the sweetness of expression, together with the fire and strength of her interpretation, made it a remarkable bit of musical work for one so young.

The splendid faculty of virtuoso teachers at the Von Ende Music School is drawing a large fall registration. Included in the staff of teachers are Stojowski, the Witels, Parsons, Hess, Vanden Burg, Adrienne Remenyi and others.

#### Louis Blumenberg Home.

Louis Blumenberg returned to New York last week from a ten weeks' holiday in Europe.

#### Three Comprehensive Canadian Tours.

Not since Frederic Shipman toured Melba through Canada two years ago have there been such thoroughly and consecutively booked tours in that country as those booked by the same manager for Madame Nordica, Madame Hallock and David Bispham, as shown by the itineraries given below:

##### BISPHAM.

August 30—Halifax, N. S.	September 18—Ottawa, Ont.
September 2—Sydney, N. S.	September 20—Hamilton, Ont.
September 4—Amherst, N. S.	September 23—Brantford, Ont.
September 5—St. John's, N. B.	September 26—London, Ont.
September 9—Quebec, Que.	September 27—Galt, Ont.
September 10—Sherbrooke, Que.	October 1—St. Catharines, Ont.
September 11—Kingston, Ont.	October 3—Toronto, Ont.
September 13—Montreal.	October 7—Geneva, N. Y.
September 16—Belleville, Ont.	

##### NORDICA.

September 27—Halifax.	October 23—Peterboro.
September 30—Sydney.	October 25—Kingston.
October 2—Amherst.	October 28—Hamilton.
October 4—Quebec.	October 30—St. Catharines, Ont.
October 7—Montreal.	November 1—Galt.
October 10—Bangor, Me.	November 4—Toronto.
October 14—Portland, Me.	November 12—London.
October 17—Sherbrooke.	November 13—Port Huron.
October 21—Belleville.	

##### HALLOCK.

November 4—Halifax.	November 21—Peterboro.
November 6—Sydney.	November 23—Kingston.
November 8—Amherst.	November 27—Belleville.
November 11—St. John's.	November 29—London.
November 13—Quebec.	December 2—Hamilton.
November 16—New York City.	December 4—Galt.
November 18—Sherbrooke.	December 6—St. Catharines.
November 19—Montreal.	December 11—Port Huron, Mich.

#### Bagby in Paris.

Morris Bagby gave a déjeuner at the Preysing Restaurant, Munich, the other day. Among his guests were: Princess Wittgenstein, Lord and Lady Newborough, Miss De Garmendia, Countess Königsmarck, Sir Vincent Corbett, Count Leyden.—Paris (New York) Herald, September 20, 1912.

#### Sergei Klubansky Returns.

Following a summer spent principally in the Bavarian Alps (see the accompanying picturesque snapshot), Sergei Klubansky has resumed instruction at his private studio, 212 West Fifty-ninth street, between Broadway and Seventh avenue, New York, overlooking beautiful Central



KLUBANSKY IN THE BAVARIAN ALPS.

Park. His lesson schedule is fast filling up, and it would be well for those contemplating study to apply at once.

#### The Rothwells Arrive on the Lapland.

Walter Henry Rothwell, musical director of the St. Paul (Minn.) Symphony Orchestra, and his wife, Madame Rothwell-Wolff, the soprano, arrived in New York Monday of this week on the steamer Lapland of the Red Star Line. The Rothwells had a fine trip and will spend a few days in New York before returning to their home in the Northwest.

Hans Huber's sixth symphony is to have its premiere at the Gürzenich Concerts in Cologne.

# WILLIAM A. BECKER

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## The Adventures of Don Keynote

with other events  
worthy  
of  
mention



by Cervantes the Little

### THE DON MEDITATES AMONG THE TOMBS.

Strolling in the Embankment Gardens by the Thames last week the Knight came upon the monument to Sir Arthur Sullivan among the flowers and shrubbery.

"What? Has Sir Arthur been dead twelve years? Why, it seems only a short time since I saw him in the Abbey at the unveiling of the tablet to Jenny Lind; and met him in a hansom on Westminster Bridge; and heard him humming a phrase of Schumann's B flat symphony at a Philharmonic Concert in the Queen's Hall. Well, well; how the time passes! I must visit his grave in St. Paul's at once."

Without further ado he started for the Cathedral, passing along the Embankment, past the monument of Brunel, the great engineer, through the Temple Gardens, where Shakespeare's rival factions plucked the white and the red roses of the houses of York and Lancaster, pausing to gaze a moment on the grave of Oliver Goldsmith, passing under the archway of the former palace of Henry VIII



"THIS IS A SAD MEETING."

and Cardinal Wolsey, taking a rapid survey of Charles Lamb's quarters, noting Fetter Lane, where Gulliver lived before he started out on his voyages, making a short turn into Wine Office Court to take a peep at the house where Dr. Johnson lived when he finished the first dictionary of the English language, glancing at Ye Olde Cheshire Cheese Inn, where Reynolds, Burke, Goldsmith, Johnson and Garrick used to meet for many a feast and frolic, he came in due time to St. Paul's Cathedral.

"And this is the final resting place of poor old Sullivan, is it?" exclaimed the Knight, entering the vast temple and sepulchre.

When he descended to the crypt to meditate among the tombs in the gloomy recesses under the cathedral he found his friend W. O. Forsyth, the Toronto pianist, had got there first and was already in tears.

"This is a sad meeting," gulped the Knight, trying to swallow the lump in his throat.

"Something fierce," sobbed the Canadian.

"Just to think; if Sullivan hadn't died he might be alive now," exclaimed the Knight brushing the salt drops from the end of his nose.

"I know it, I know it," exclaimed the anti-reciprocity man with an uncontrollable flood of bitter tears.

"The flowers that bloom in the spring, tra la, will never see Arthur again," added the Don.

"Don't, don't," implored the Canuck, laying his five finger exercised hand on the Don's arm; "I cannot bear to think that he can now never find that 'Lost Chord' we hear so much about."

"He doesn't know that the Mikado died a few days ago, either."

"No; nor that we are missing him."

"Poor Sullivan," sighed the Don, looking at the monument.

"Poor old Arthur," echoed the keyboard artist, examining the inscription more closely. "What's this? 1779-1828? Whose dates are those?"

"Huh?" exclaimed the Knight; "those are not the dates

of Arthur Sullivan. He was born in 1842 and died in 1900. I remember his funeral."

"What! You remember his funeral, and yet haven't any more sense than to slobber over the wrong grave? This is the tomb of Sir Arthur Wellesley Torrens—not of Sir Arthur Sullivan," said Forsyth.

"Sir," replied the Don in his lofty manner, "I am sorry that you have no more honor than to accuse me of slobbering."

"Well, you did."

"You're another, I didn't."

"No I'm not, so are you, you did."

"Sir," said the Knight, "what was Sullivan to you? He wrote no little piano solos for such as you and your pupils."

"What did he write for you? you long, lanky, cranky Yankee? If this wasn't a church I'd show you what Sullivan was to me," exclaimed the man from Toronto, beginning to spar.

"Well, if you think you're John L. Sullivan, come outside and put me out," replied the valiant Knight.

"Gentlemen, gentlemen," exclaimed an elderly clergyman coming forward and laying his hands on the shoulders of the disputants, "I happened to overhear your talk. Allow me to say that you both made a mistake and that the comic opera you have acted to my amusement—though, with great impropriety, within the sacred precincts of a cathedral—would have highly delighted my late friend Sir Arthur Sullivan. Be friends, and come with me to his tomb."

"Onward, Christian Soldiers," said the Knight, following the clergyman, and humming the melody.

"Ah, you know that hymn, I see. Arthur was certainly inspired when he composed that tune," exclaimed the parson.

"Sir," replied the Knight, "I have long known that tune. It is even popular in the backwoods of Canada," he added, prodding the pianist in the ribs.

"Oh, yes, Canada, of course; you are a Canadian?" replied the parson turning to Forsyth. "Canada is a cold place, isn't it?"

"We always have it cold in Toronto whenever the thermometer has a big drop," answered the playful pianist.

"Have you, really? How extraordinary! Of course, I knew you were an American by the little pads on the toes of your shoes," continued the clergyman turning to the Knight.

Don Keynote acknowledged the compliment with a bow. "And now, gentlemen, you see before you the grave of Sir Arthur Sullivan, who was, in my opinion, the greatest composer England has produced since Purcell," said the parson pointing to the cement floor of the crypt. "He is one of the immortals—a man for all time."

"Including rag?" asked the naive Torontonian.

"Including what?" queried the clergyman.

"Don't notice that Canadian degenerate; he has no sense of propriety," said the Don.

"But what is rag?" asked the parson.

"Never mind what it is. Sir Arthur did not produce any ragtime," replied the Knight.

"I am certain that he did not," answered the clerical guide. "And now you must visit the grave of Purcell, our first great composer."

"Lead on," exclaimed the Don.

"Purcell is in the Abbey; not here. He was organist at Westminster at the time of his death. Poor fellow! I'm afraid his riotous youth in the reign of that dreadful King Charles II did him no good. He was a very young man when he died. The story goes that it was his wife who locked him out one cold autumnal night when he returned from the tavern under the influence of drink."

"I have read that story," said the Knight, interrupting the clergyman.

"I'm afraid it is only too true," continued the parson; "poor fellow! with all his talent, with that God given spark within him, he still had to learn that the wages of sin is death."

"Say, rather, that the wages of gin is breath," added the Don, taking leave of the preacher, and departing with the teacher.

### Californian Trio.

The present season of the Californian Trio, Elizabeth Westgate, piano; Arthur Garcia, violin; Hawley Hickman, violoncello, promises to be even more successful than last year. Besides the usual five concerts in Miss Westgate's studio, Alameda, Cal., several important public engagements have been arranged. The trio will play at its first concert the Mendelssohn op. 49, and the "Phantasiestücke" of Schumann. Charles Lloyd, the basso, will sing and his list will include two songs of John Leechman.

### Frank Waller Returns.

Frank Waller returned Saturday, September 28, from Paris aboard the steamer St. Louis. He has been spending the summer in Paris coaching artists of the Boston Opera Company. He is going to Boston, where he is the assistant conductor of the Boston Opera Company.

### Pontius and Holt in Canadian Wilds.

The pictures presented herewith show how two musicians can enjoy themselves when they start out to commune with nature, in lieu of the melodic muse. And be-



MESSRS. PONTIUS AND HOLT CANOEING IN CANADA.

fore proceeding further with this interesting summer vacation narrative, let it be stated that the noted subjects herein discussed are Directors William H. Pontius and Charles M. Holt, of the Minneapolis School of Music, Oratory and Dramatic Art.

Messrs Pontius and Holt spent the month of August off in the wilds of Canada, where they indulged liberally



A MUSICIAN'S CATCH.

in the relaxing sport of a canoe trip through thirty-eight different lakes and rivers, going as far as Lake Saganaga, Kanipiminanikok and Lac la Croix, over two hundred and fifty miles from civilization. Supplies for the entire trip of a month's duration had to be carried from the starting point. The two musicians paddled and portaged nearly six hundred miles. Moose, deer, bears, foxes, wolves, minx,



"LIFE ON THE RIVER WAVE."

porcupines, ruffed grouse, duck and other game abound in that region. The cruisers returned to their regular "haunts" in Minneapolis, September 1, and found an unusually, but expected, large registration at the Minneapolis School of Music, Oratory and Dramatic Art for the opening of the fall term, September 2.

### Janet Spencer Returns from Europe.

Following two seasons' residence in Europe, principally in England, Janet Spencer has returned to New York. While abroad she sang with the principal choral societies and at concerts in England and Ireland, winning added laurels for the American girl. Readers of THE MUSICAL COURIER will recall abundant press notices attesting to her success, and she is sure to be in demand here in her native land. She left last week for a concert in Toledo, thus beginning her season early.

The Helsingfors (Finland) Symphony Orchestra plans fourteen concerts for this season. Georg Schneevoigt is the conductor.



## ST. LOUIS MUSIC.

St. Louis, Mo., September 27, 1912.

Mrs. Walter Greene, contralto; Walter Greene, baritone, and Clara Wuellner, pianist, gave a recital on Tuesday evening, September 24, in the Opera House Auditorium, Carrollton, Ill. The following program was rendered: "O Don Fatale" (Verdi), Mrs. Greene; andante finale from "Lucia," entire composition played by left hand (Leschetizky), "Staccato Caprice" (Vogrich), Miss Wuellner; "The Hour of Dreaming" (Hahn), "I Wept, Beloved" (Hue), "Sunset" (Russell), Mrs. Greene; "Infelice" (Verdi), Mr. Greene; "Sunshine Song" (Grieg), "Come to the Garden, Love" (Mary Turner Salter), "Where Blossoms Grow" (San Souci), Mrs. Greene; "By the Beautiful Blue Danube" (Schulz-Evler), Miss Wuellner; "Thou'rt Like Unto a Lovely Flower" (Smith), "Invictus" (Huhn), Mr. Greene; "Ah Love, But a Day" (Beach), "An Irish Love Song" (Lang), "Come Out, Mr. Sunshine" (Bliss), Mrs. Greene; "Toreador's Song" (Bizet), Mr. Greene.

\*\*\*

Ceremonies at the dedication of the new Masonic Infirmary, Tuesday, will include music by the Scottish Rite Choir, or Moolah Chanters, of Consistory No. 1, according to Dorsey A. Jamison, chairman of the committee on arrangements. Its officers say that it is the only choir in the world composed entirely of thirty-second and thirty-third degree Masons. The choir has been organized a little more than eight years and has twenty-four members, of whom two are thirty-third degree honorary, three are Knights Commanders of the Court of Honor and the remainder thirty-second degree Masons. John A. Laird has been president of the choir since its organization and is at present baritone soloist. James T. Quarles has been director for more than five years. Beside Laird and Quarles, the officers are: V. H. Falkenhainer, vice president; William H. Thompkins, treasurer; O. G. Mueller, secretary, and A. W. Rhein, librarian. The active members are: First tenors, Charles W. Brainerd, Ernst Helfensteller, Robert Klein, J. Glenn Lee, W. McCormack; second tenors, C. A. Renard, O. G. Mueller, A. W. Rhein, C. H. Schroeter, W. Rose, W. L. Jones; first basses, John A. Laird, Julius Langenbach, C. J. Linberg, P. P. Theegarten, L. Scheve, Leslie Hodgins; second basses, E. W. Bornmueller, V. H. Falkenhainer, J. T. St. Clair, William M. Thompkins, J. J. Wuertenbacher and E. Scheve. The choir furnished the music for the dedication exercises of the Mother Council Temple in Washington, D. C., last fall, being the only outside singing organization invited for that purpose. The dedication ceremonies Tuesday will be preceded by a parade in which it is expected that 7,500 Masons will take part. Other music for the ceremony will be furnished by bands and the Children's Chorus of the Masonic Orphans' Home.

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Lillian Keener Dunne and John Cahill gave two interesting and well attended operatic concerts at Chautauqua during the session just closed, under the direction of Alexander Henneman.

\*\*\*

Ottmar Moll has been appointed director of music at Lenox Hall, and Frank Gecks will have charge of the violin department of this institution.

\*\*\*

Samuel Kippel has returned from Europe and has opened a studio for the violin at Henneman Hall. Mr. Kippel is a member of the St. Louis Symphony Orchestra and will be the soloist at one of the "Pop" concerts.

\*\*\*

Mrs. Oliver Tyson Covington has returned from her summer vacation in the East, and has resumed her choir work in the Union Avenue Christian Church, the choir of which is under the leadership of that most painstaking and efficient organist, Mrs. J. A. Gerhard.

\*\*\*

The Missouri Chapter of the American Guild of Organists will hold its first dinner and reunion of the season at the Washington Hotel on Monday evening, September 30. A delightful evening is anticipated.

DAVID J. MACDONALD.

## The Gifted Foerster Family.

Wilhelm Foerster, the well known clarinet virtuoso, is able to boast of being the head of an exceptionally musical family. His wife is an unusually good pianist; his daughter Elsa promises to develop into a grand opera singer of renown (she sang the Besenmaed'l part in "Königskinder" at the Metropolitan last season); and William Foerster, Jr., formerly a well known boy soprano, now is at the Wurzburg (Germany) Conservatory, where he is studying violin, piano, harmony, etc., and making a thorough musician of himself.

Hermann Bischoff's E major symphony will be heard in Zurich, Volkmar Andrea conducting.

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# BOSTON

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Boston, Mass., September 28, 1912.

Mrs. Hall McAllister, who opened her Pierce Building studio the last week in September, is planning a number of private concerts in connection with her large class of pupils. Mrs. McAllister has also under consideration some larger managerial schemes, details of which will be announced later.

As a forerunner in the announcements of miscellaneous concerts comes that of Madame Calvé and her husband, Mr. Gasparri, October 20, at Symphony Hall.

The People's Choral Union, whose good work in the teaching and practice of singing has contributed much to the musical development of all classes, makes the following announcement for the new season: Any man over eighteen years of age, and any woman over sixteen, may join the sight-singing classes and there learn to sing even though at the time of joining the candidate has no knowledge of notation or singing. This year an advanced class in singing for those who know the rudiments but wish to improve their knowledge has been established. These classes begin their work at Recital Hall, New England Conservatory Building, October 13 and 16, respectively.

The engagement is announced of Katherine Hunt, of Arlington, well known throughout Boston and New England as a singer of children's songs, to George Merriam Dwelley, Harvard '08, of Idaho.

At the special request of Alice Nielsen, who is to sing a number of her songs, Carrie Jacobs Bond, the Chicago composer, stopped off in Boston for a few days while en route for New York and Toronto, where she is to fill concert engagements. Miss Nielsen plans to use Mrs. Bond's songs on her forthcoming coast to coast concert tour.

Arthur Hackett has been engaged as tenor soloist for two performances of "The Messiah" with the Apollo Musical Club of Chicago, December 27 and 29.

Charles L. Wagner, manager for the record breaking Alice Nielsen operatic concert tour, was in Boston for a short stay to complete final arrangements with the prima donna, who opens her tour October 7 at Toronto.

At a recent song recital given in Worcester, Wilhelmina

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**Priscilla WHITE** Teacher of Singing  
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Baldwin, teacher of singing in the State Normal School of that city, made a splendid impression, the press comments on this occasion being most favorable. Miss Baldwin has for the past two seasons been coaching with Anna Miller Wood of Boston, to whom her success is particularly gratifying.

BLANCHE FREEDMAN.

## Charles Hackett Sails.

With the Godspeeds and best wishes of his many friends and fellow musicians, Charles Hackett, the gifted young Boston tenor, sailed September 28 on the Canopic for Italy, where he will study repertory with Lombardi in Florence. Before going to Florence Mr. Hackett will stop off at Milan to visit Wadsworth Provandie, the young baritone who,



CHARLES HACKETT.

as fellow pupil of Hackett with Mr. and Mrs. Arthur Hubbard, was well known in Boston as a singer of great promise. Mr. Provandie is to make his debut this season at Turin, Italy, in "Rigoletto" and "Ernani," while Mr. Hackett's operatic debut will not be long delayed.

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## YOUNG MEN'S SYMPHONY.

The Young Men's Symphony Orchestra, of New York, a philanthropic institution for the gratuitous training of young musicians in orchestral playing, to which its founder, the late Alfred Seligman, bequeathed \$20,000, and his collection of violins and cellos, held a meeting of its board of directors September 25. S. Mallet-Prevost has been elected president. Arnold Volpe will continue as musical director and the work will go on in the same manner as heretofore.

All applicants for admission to the orchestra should present themselves for enrollment and examination on Sunday mornings, October 6 and October 13, from 10.30 to 12, at Terrace Garden, 155 East Fifty-eighth street, New York. Active rehearsals will begin on October 20.

Further information in regard to the society can be obtained from its secretary, Henry Walter, 100 Broadway.

## Lachmund Conservatory Affairs.

Lewis M. Hubbard, director of the Lachmund Conservatory of Music, 132 West Eighty-fifth street, New York, reports gratifying registration of pupils. New Yorkers have come to know this institution through the good work done there, and because of the fact that it has been located in this one spot nearly a score of years. There is constant influx of pupils of all ages, and one hears piano, violin, vocal and cello music proceeding from the various studios, showing the season has begun in earnest. Middle of this month a faculty concert will introduce the new director (a Liszt pupil) as virtuoso pianist, playing Chopin's "Concert Allegro," opus 46, as revised by Nicodé for two pianos. Vocal and violin music will be on the program, and the public generally is cordially invited.

"Have you heard Grieg's 'Swan'?"

"I didn't know he kept one."

Marguerite Sylva scored a success as Carmen recently at the Braunschweig Opera

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sion by M. Maeterlinck. Medium  
voice, Db. Bb to Db 60
- No. 3. Don't cease. Poem by William Barnes.  
Medium voice, F. C to D 60
- No. 4. Go, lovely rose. Poem by Edmund Wal-  
ler. Medium voice, Db. C to Eb. 60
- No. 5. Little fly. Poem by William Blake.  
Medium voice, Db. C to Db 60
- No. 6. Looking-glass River. Poem by Robert  
Louis Stevenson. Medium voice, D.  
D (A) to D 60
- No. 7. The cock shall crow. Ditty. Poem by  
Robert Louis Stevenson. Medium  
voice, A. B to E 60
- No. 8. The green river. Poem by A. D. in "The  
Academy." Medium voice, B. B to E 60

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finds responsive hearers and grateful remembrance throughout  
the widening circles of their influence.

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### Josephine McCulloh's Appearances.

Josephine McCulloh, the Philadelphia soprano, who was  
trained by Mrs. C. Howard Royall, has refused offers to  
sing in opera because members of her family objected;  
these objections, however, have been removed, and it is  
believed that this superb dramatic soprano will soon be  
heard with one of the principal opera companies.

In concert Miss McCulloh has had considerable success,  
particularly in her own city and in New England. Dur-  
ing the late summer Miss McCulloh sang at several New-  
port musicales, one at Miss Cadman's villa for the benefit  
of a worthy charity and then at another fine house at a  
meeting of the Musical Club. In the same month Miss  
McCulloh sang at Mrs. Bradford's home in New London,  
Conn., and at the home of Mr. McKnight, a professor at  
Yale University. Mr. McKnight accompanied the singer.  
In Maine, Miss McCulloh sang a number of times at Bar  
Harbor.

Engagements this autumn include a joint recital in Balti-  
more with Ethel Altemus, the pianist, about the middle of  
November; three concerts in Connecticut and several mu-  
sicales in New York.

### Plans and Bookings of American String Quartet.

After a summer of work and recreation happily divided,  
the American String Quartet of Boston, Mass., starts its  
season with a tour of the Middle West to begin October  
20 which will include concerts in Minnesota, Wisconsin,  
Michigan and Ohio. For the spring season Mr. Anderson,  
manager for the Quartet, has arranged a concert tour of  
the South which will take them through Alabama, Geor-  
gia, Tennessee and Virginia.

An annual feature of the Quartet's season is its engage-  
ment for the Terry concert series held at Mrs. John L.  
Gardner's Fenway Court Palace, Boston, this being the  
third consecutive re-engagement for these concerts. Of  
widespread interest to the many friends, who have ad-  
mired her playing as first violinist of this Quartet, is the  
engagement of Gertrude Marshall as soloist at the Boston  
Symphony Orchestra concert in Cambridge, Mass., Febru-  
ary 8, 1913.

### Carlo Buonamici, Pianist and Teacher.

Co-director with Felix Fox of the Fox-Buonamici  
School, of Boston, Mass., Carlo Buonamici has been called  
to head the piano department of the Institute of Musical  
Art, New York. Notwithstanding the fact that Mr.  
Buonamici was kept actively engaged in the Boston school,  
his splendid reputation brought him this additional honor,  
so that although he could be in New York on Fridays of  
each week only, the determined pressure brought to bear



CARLO BUONAMICI

upon his acceptance, made him yield that one day finally.  
All honor to an institution headed by two such splendidly  
capable artists as the Messrs. Fox and Buonamici, par-  
ticularly when other schools recognizing this distinction  
seek one of them to head their own piano department.

### Blauvelt Under Johnston Management.

Lillian Blauvelt, the American soprano, will be under the  
management of R. E. Johnston this season. The contract  
has been signed and the singer will appear in this country  
from December 1 to February 1, and then she returns to  
Europe. She comes back to America April 1 to remain  
until the close of the season. More later about her book-  
ings.



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### PROGRAM

#### First New York Recital AEOLIAN HALL

SATURDAY AFTERNOON, NOV. 9, 1912

- I.  
Concerto, E minor.....P. Nardini
- II.  
Prelude and Fugue, G minor.....J. S. Bach
- III.  
a Sutrada .....Desplanes-Nachez  
b Capriccio.....Haydn-Burmester  
c Deutscher Tanz .....Mozart-Burmester  
d Sicilienne et Rigaudon.....Francoeur-Kreisler
- IV.  
Concerto, G minor, op. 26.....M. Bruch
- V.  
a Romance .....P. Juon  
b Aus dem Bordeb .....A. de Grassi  
c Scherzo .....A. de Arassi  
d Hungarian dance .....Brahms-Joachim

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# MINNEAPOLIS

MINNEAPOLIS, Minn., September 28, 1912.

The tenth season of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will be opened in Minneapolis, Friday evening, October 25, when Marie Rappold, soprano, will be soloist. The ninth season, recently closed, was marked by its first and successful Eastern tour. The orchestra will make a similar tour during the coming season, playing in New York, February 21. Boston, Detroit and Toledo will be included this year. The home season will include twelve evening concerts and twenty-one Sunday afternoon programs. Among the artists who will appear are: Cornelius van Vleet, cellist; Efrem Zimbalist, violinist; Margaret Keyes, contralto; Xaver Scharwenka, pianist; Richard Czerwonky, concertmaster of the orchestra; Mischa Elman, violinist; Leon Rains, basso; Max Pauer, pianist; Carrie Bridewell, contralto; Tina Lerner, pianist; Luella Chilson Ohrman, coloratura soprano, who will appear in first popular concert, October 27; Harry Johnson, pianist; Kirk Towns, baritone; Mildred Potter, contralto; Mrs. Truman Aldrich, Jr., pianist; Elsie Baker, contralto, and Carl Scheurer, violinist. Reinald Werrenrath, baritone, has been engaged for the second series of popular concerts. Other soloists will be announced later.

Emil Oberhoffer is in the East at present, preparing for a busy season.

Ernestine Schumann-Heink, contralto, will appear in the Minneapolis Auditorium, Tuesday evening, October 8. This will be her only appearance in the Twin Cities.

Sousa and his Band have been engaged for the afternoon and evening of October 17. Both of these attractions

are under the local management of Carlo Fischer and R. J. Horgan.

Another interesting artist to appear in the Auditorium is Olive Fremstad, who will sing on May 16. She will be brought here under the auspices of the Mindegave Committee, Norwegian Americans. The proceeds will be sent to Norway as a part of a guaranteed fund.

MARGARET DISTAD.

## DIMITRIEFF TO GIVE RECITAL AT AEOLIAN HALL

Nina Dimitrieff, the Russian prima donna, who is under the management of Haensel & Jones, is to give a recital at Aeolian Hall, New York. Madame Dimitrieff has a fine list of engagements for the season. She opened her



NINA DIMITRIEFF.

tour at Mount Holyoke, Mass., September 27; she has been re-engaged by the Philadelphia Choral Society for a performance of Verdi's "Requiem," December 5, and the same week with the Mendelssohn Club, of Cleveland, Ohio.

After the new year, Madame Dimitrieff sings for the Woman's College at Jacksonville, Ill., on January 13, to be followed by a tour in February in the South.

Because of her beautiful voice, musicianship and ver-

satility, Madame Dimitrieff won the regard of musicians and musical directors in all sections of the country. She has sung at the Worcester (Mass.) Music Festival, toured with the Russian Symphony Orchestra, with the Boston Apollo Club, the Brooklyn Apollo Club, the Albany Saengerfest, the Philadelphia Choral Society, the Cincinnati Orpheus, the Chicago Mendelssohn Club, the B Sharp Club of Utica, N. Y., and the Wednesday Morning Club of Bridgeport, Conn.

## The Minneapolis School of Music.

Giuseppe Fabbrini is announced to give a series of recitals at the school. The first event will be "A Half Hour with the Masters of the Seventeenth Century." The program for the second of the series will be chosen from productions of the eighteenth century and the third will comprise numbers of modern composers. The series will begin early in October.

Joyce Hazel Hetley, pianist, a graduate of the Oberlin Conservatory (bachelor of music), who has just begun her second year as a member of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art, gave the regular Saturday morning faculty recital, September 28, in the school recital hall, before a large and enthusiastic audience of students, teachers and friends of the school. Miss Hetley gave excellent readings of all of her numbers, but appeared to especial advantage in the Tchaikowsky and Liszt selections. Her technic is sure and was quite equal to the varied demands of the difficult but interesting program which follows:

Prelude and fugue in C sharp.....Bach  
Two Arabesques.....Debussy  
E major.  
G major.

Ruins of a Chateau.....Tchaikowsky  
Elfe.....Phillipp  
Sonetto del Petrarca, E major.....Liszt  
Gnomonreigen.....Liszt

Elizabeth V. Ghrist, lyric soprano, for three years a pupil of William H. Pontius, is appearing with brilliant success on the Interstate Southern Orpheum Circuit.

The program for Saturday morning, October 5, will be given by Norma Williams, violinist, and Kate M. Mork, pianist.

Ruth Anderson, violinist, of the faculty, has been chosen director of the orchestra for the Y. M. C. A.

Grace Chadbourne, soprano, will sing two numbers at the Y. M. C. A. auditorium, Sunday, at 2.45.

Isabel Chase, pianist, and Queenie May Buckley, reader, graduates of the school, who have opened a studio in Sheldon, Ia., gave an entertainment in Delano, Minn., Friday evening, September 27.

The regular dramatic evening class under the direction of Charles M. Holt, is rehearsing "Lady Windermere's Fan," by Oscar Wilde, for public presentations in the near future. Among those in the cast are: Emilie Eggen, Dorothy Kurtzman, Ellen Nye, Winnifred Johnson, George Duthie, Edwin Arnold, George Pauly, Fred Congdon, Frank J. Schneider and James W. McMullen.

The evening classes in expression at the Y. W. C. A. for the year opened this week. They are in charge of Mary G. Kellett, the new teacher in the department of oratory. Mill Kellett has already made herself popular with her classes. She will appear in a dramatic recital in the near future.

Alice R. O'Connell, of the dramatic department, will give a reading of Zangwill's "Merely Mary Ann" at the school early in October.

Harriet Hetland will have charge of the classes in expression at the Y. W. C. A. in St. Paul again this year. She will also be at the branch studio in the Raudenbusch Building, St. Paul, on Mondays.

Olive Remley and De Ette Cenfield, two pupils of Charles M. Holt, read at Riverside Chapel last week.

## Mr. and Mrs. Howard Brown's Studio.

Mr. and Mrs. H. Howard Brown are established at their new studio, 814 Carnegie Hall, New York, where they will be found every day. Dan Beddoe, the Welsh-American tenor, who recently returned from a year abroad, is at work with the Browns, his former teachers, preparing for his appearances in America this season. Mr. Beddoe's season will begin in Toronto next week. He has resumed his position as soloist in the choir of Grace Protestant Episcopal Church, corner Broadway and Tenth street, New York.

Beddoe now is under the exclusive management of R. E. Johnston.

Enrico Butti is busy at Viggiu sculpturing the Verdi monument to be erected by the city of Milan. The statue is expected to be ready next July.

Felix Weingartner's new arrangement of Weber's "Oberon" will be performed at the Hamburg Opera on Christmas Day.

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## SAN DIEGO MUSIC.

SAN DIEGO, Cal., September 24, 1912.

Yesterday evening at the new Spreckels Theater, Edna Darch presented a brilliant program to an intensely appreciative and enthusiastic audience. Edna Darch, who is a member of the Chicago-Philadelphia Opera Company, resides in San Diego between her arduous grand opera appearances. On this occasion this charming soprano was assisted by Nina Fletcher, the well known Boston violinist, and Florence Schinkel Gray, the latter artist acting as accompanist throughout the entire evening to both soloists, and earning much praise for her sympathetic and musicianly work. Edna Darch, who is extremely young for the position she has already won, created a profound impression with the splendor of her dramatic fire in her larger numbers, while in her little songs by John Vance Cheney she showed a very tender spirit. Two of the composers on the program were present, viz., John Vance Cheney (better known as a poet), and Alice Barnett Price, who had the pleasure of hearing her really great song, "Sonnet" (Mrs. Browning), rendered as it deserves. In fact, this song should find a place on many programs; it deserves it. Following is the program: "Le Nil" (with violin obligato), Leroux; "The First Dance," Massenet; "Micaela—Je dis que rien ne m'épouvante" ("Carmen"), Bizet. English group: "Sonnet," Alice Barnett Price; "Softly Shepherd," "Across the Way," John Vance Cheney; "Tomorrow," Strauss; "Dinna Ask Me," Alice Barnett Price. Nina Fletcher, violin: Sonata No. 3, andante, Bach; prelude, Saint-Saëns; "Preislied," Wagner-Wilhelmj; polonaise in A, Wieniawski. German group: "Nur wer die Sehnsucht kennt," Tschai-kowsky; "Frühlingslaube," "Wohin," "Die Allmacht," Schubert. Operatic aria: Entrance aria from "Madame Butterfly," Puccini. It is well to add that to the lovers of the violin Nina Fletcher divided the honors

of the evening, her artistry pervading her work and reaching her audience.

\*\*\*

On the same evening, Albert F. Conant gave an organ recital, "Christus," twelve tone pictures, at First Church of Christ, Scientist, before a large audience, many being unable to secure seats, although the church holds 1,200 people. This gentleman has only given a recital once before to the general public, but his good work has made a strong appeal to the music lovers of this city.

TYNDALL GRAY.

## Return of Alda.

Frances Alda returned to America on the Kronprinzessin Cecilie, October 1. October 14 the prima donna will

given at Clarksburg, W. Va. Madame Alda will return to New York December 1 to begin her engagement at the Metropolitan Opera House, which will cover the months of December, January and February. Early in March the prima donna will make another concert tour of eight weeks.

Andre Benoist, the well known pianist, has been engaged as assisting artist with Madame Alda.

## Now Yvonne Arnaud.

Formerly Germaine Arnaud, the young pianist of that name henceforth is to be known as Yvonne Arnaud. She is a player of a fine type and has been heard in the United States. Young Mlle. Arnaud was recognized by the composer, Sebastian B. Schlesinger of Paris, as an artist of unusual talent and he secured for her the Boston Symphony Orchestra engagement, also the Frankfurt Symphony Orchestra engagement, and those at Wiesbaden and at Ostende; in fact, his endorsement gave her a special introduction to many musical circles of Europe. On Mr. Schlesinger's advice she made London her home, but the fascination of the operetta stage and the fact, which cannot be denied, that the opportunities in that direction are greater and the results more tempting, induced Mlle. Arnaud to appear as a singer in a prominent part of "The Quaker Girl" under Mr. Edwards' management in London, and her success in that city and in the English provinces secured for her a re-engagement at the Lyric Theater, which began on September 3, where in the leading part of the operetta "The Girl in the Taxi," she achieved a quick and permanent success, and she now is a permanent member of the singing profession. Her name has been transformed from Germaine to Yvonne, and Mr. Schlesinger has the satisfaction of knowing that another protégée of his has an assured career through his efforts.



HOW MADAME ALDA SPENT MUCH OF HER TIME AT THE LIDO.

inaugurate a fall concert tour of eight weeks under the direction of Frederic Shipman, the opening concert being

other protégée of his has an assured career through his efforts.

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## PROGRAM OF

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### Saturday Afternoon, November 2, 1912



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- |               |   |
|---------------|---|
| 1. BACH:      | Two Chorales (arr. by Busoni).<br>a. E flat Minor.<br>b. G Major.<br>Sicilienne (arr. by Galston).<br>Prelude and Fugue, D Major (arr. by Busoni).  |
| 2. BEETHOVEN: | Sonata, Op. 106 (für das Hammerklavier)   |
| 3. CHOPIN:    | Twelve Etudes—<br>Op. 25, No. 1, A flat Major; No. 2, F Minor; No. 3, F Major.<br>Op. 10, No. 2, A Minor.<br>Op. 25, No. 5, E Minor; No. 6, G sharp Minor; No. 7, C sharp Minor; No. 8, D flat Major; No. 9, G flat Major; No. 10, B Minor; No. 11, A Minor; No. 12, C Minor. |
| 4. CHOPIN:    | Berceuse.<br>Polonaise, A flat Major.   |

## CHICAGO APPEARANCES:

Theodore Thomas Orchestra, November 14-15      Recital, Studebaker Theatre, December 15

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## WITH THE SINGERS.

Among the famous singers of the past generation still living are Adelina Patti, Christine Nilsson, Amalie Materna, Lilli Lehmann, Emma Albani, Emma Thursby, Luisa Cappiani, Etelka Gerster, Clara Louise Kellogg, Annie Louise Cary and Eugenia Pappenheim. Of these prime donne, Cary, Kellogg, Thursby and Pappenheim reside in America. Nearly all the male contemporaries of these singers are dead.

What moral does this point?

George Sweet, who sang with Patti and with Gerster, is, however, very much alive and is teaching in New York. Emil Fischer, who is in the veteran class, has sung with Lehmann and Materna, and when last heard from was living modestly in Harlem. Occasionally, when some of the German clubs attempt operatic performances, they engage Fischer for some of his old roles. As recently as three years ago Fischer sang the part of Kaspar in a performance of "Der Freischütz" given in Brooklyn by the Brooklyn Arion.

Marcella Sembrich, the perfect mistress of bel canto, who bridges the past generation with the present, arrived in New York last week for another concert tour of America. She is reported to be in superb health and voice.

Milka Ternina's retirement from the operatic stage just as she had reached her prime disappointed the public and the professionals. She tried teaching at a New York conservatory for two seasons, but either she did not like the work or our country, as she is back in Europe living quietly with an aged aunt.

Emma Eames, another prima donna who puzzled the public by withdrawing from opera while in the zenith of her powers, will, it is believed, return to the stage in the near future.

Ernestine Schumann-Heink, now in the Middle West singing in recitals, will reap close to \$25,000 this year from her phonograph records. The famous contralto returns

East the end of next week. She opens the season in Brooklyn Thursday evening, October 17.

Pasquale Amato, of the Metropolitan Opera Company, scored an emphatic success the past summer as Falstaff at the Teatro Colon, in Buenos Aires.

Christine Miller, the Pittsburgh contralto, who has defied the traditions by being her own manager, agrees with Mrs. Langtry about colors. No blacks or somber browns for Miss Miller; her favorite tints run in the violets and she carries out her ideas, even in jewelry.

Marie Rappold, due yesterday aboard the Kronprinzessin Cecilie, brought in a number of stunning gowns. Rappold's concert tour is outlined elsewhere in this issue of THE MUSICAL COURIER.

Is there no force, human or divine, that will deter girls from flooding the ranks of mediocre singers? Last week one of the New York musical managers turned away four young women who arrived with their accompanists, clamoring to be heard. "Why should I hear you?" said the manager; "if you sing as well as Patti, I could not book you for one concert without a reputation."

Andrew Carnegie is often importuned to advance financial assistance to help some ambitious girl with voice and talent to "get there"; but the "steel king" either turns over the applicants to Mrs. Carnegie or declares point blank that "he does not like singing as a career for women." This sounds like some of the Scotch jokes which the Scotch themselves do not comprehend. Mr. Carnegie is, or was up to last winter, the president of the New York Oratorio Society; how can he reconcile his views about women and singing with his holding the first office in a society that must have women singers if the great oratorios are to be properly sung? "The Messiah," for instance, which Mr. Carnegie hears every Christmas week, would be a sorry affair without the sopranos and contraltos. The

arias best known to the musical laymen are for those voices.

Philip Spooner, the young American tenor, had a few appearances last year which were attended each time by a bad case of stage fright. His mother, the artist's most ardent sympathizer, picked up a French paper one day and read that a French scientist had discovered a "new" cure for nervousness, which he declared was all due to dyspepsia. According to this Gallic wise man's theories, crawling on the floor (in imitation of a bear) after dinner would cure the most obstinate case of nervous dyspepsia. In a moment of merriment young Spooner and his mother tried the experiment last week, and while they were torturing themselves the father, the Hon. John C. Spooner (ex-United States Senator from Wisconsin), entered the library. Holding up both hands, with an expression of pained surprise, he shouted: "For heaven's sake, what does this mean?" Merry explanations followed.

EMMA L. TRAPPER.

### Autumn Concert at Pennsylvania College.

The opening concert by members of the music faculty of Pennsylvania College for Women, Pittsburgh, Pa. (of which J. Carl Whitmer is director), will be given on Friday evening, October 4. The program, which will be presented by the two new teachers, Ida Stark Koelker, pianist, and Charles Mayhew, baritone, is as follows:

Theme and thirty-two variations in C minor.....	Beethoven
Mrs. Koelker.	
Bois épaïs .....	Lully
Le Chasseur danois .....	Berlioz
Lied maritime .....	D'Indy
Mr. Mayhew.	
Nocturne, op. 37, No. 2.....	Chopin
Scherzo, B minor.....	Chopin
Mrs. Koelker.	
Song of Pan (from the cantata, Mer hahn en neue Oberkeet).....	Bach
Tears of Love.....	Beethoven
To an Aeolian Harp .....	Brahms
Tan-da-ra-dey .....	Henschel
Mr. Mayhew.	
Liebestraum No. 3.....	Liszt
Toccata .....	Leschetizky
Mrs. Koelker.	
My Lytell Pretty One.....	Old English (1550)
I'm Weaving Sweet Violets.....	Parry
Youth .....	Allitsen
Menie .....	MacDowell
To Helen .....	Loeffler
Song of the Wicked Friar .....	Whitmer
Mr. Mayhew.	

These two artists will present a program also at the opening meeting of the Outlook Alliance, one of the largest clubs in Pittsburgh, on the afternoon of October 3.

### E. Bertha Yocum's New Post.

E. Bertha Yocum has been engaged as director of piano at St. Mary's College, Dallas, Texas. Miss Yocum has won her high reputation in New York and Philadelphia as a teacher of the Leschetizky method. She had more than six years' training under Leschetizky and his best assistants in Vienna, and is a certified pupil of the Leschetizky school.

Besides her experience as teacher in this country, Miss Yocum has taught in Europe, and is well qualified, both musically and as a pedagogue. She has had honors for her work from the Philadelphia High and Normal Schools, certificate from the University of New York and instructor's certificate from the American College of Musicians.

Miss Yocum has played successfully at concerts in New York, Philadelphia, Denver and other Western cities, and at many schools and academies.

### Rush to Hear Nielsen in Canton, Ohio.

Monday of this week Charles L. Wagner, associate manager with R. E. Johnston, received the following letter from Canton, Ohio, where Alice Nielsen and her company appear on October 8:

Should we desire to sell fifty or seventy-five seats on the side of our large stage, would it interfere with Miss Nielsen's program? Every seat in the house is sold and there is a demand for more. Miss Nielsen will have at least 4,200 people in the house.

This is a return engagement and therefore very gratifying to Mr. Wagner.

### Claude Maitland Griffith to Resume Teaching.

Claude Maitland Griffith, instructor of piano and harmony, will resume teaching the second week in October. Mr. Griffith will be at his New York studio in Carnegie Hall daily except Monday and Thursday afternoons, when he will be at his Brooklyn studio in the Pouch Gallery.

Mr. Griffith has had a very enjoyable summer, the first six weeks of which he devoted to a transcontinental trip as far as Portland, Ore., returning East via the Canadian Rockies. Since the middle of July he has been at the Griffith summer home in Kennebunkport, Me.

Rubin Goldmark, American composer, has left Paris for America.

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His tone was notably sweet and ingratiating. Furthermore, the style had the elegance, finish and repose needed for a performance of the Saint-Saens concerto. The reading which Mr. Hartmann presented had coherence in plan and musicianly appreciation of both the content and the limits of the work.—W. J. Henderson, New York Sun.

Hartmann's command of the violin appeared to be about perfect, with abilities to bring out its resources at will, enabling him to give expression with accuracy and ease to any sentiment or mood desired. Technique, power and a beautiful tone make his performances worthy of high praise, for he plays with an impressive and authoritative manner.—Boston Globe.

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### Alice Eldridge, Young American Pianist.

Showing early signs of a remarkable pianistic talent, the musical development of Alice Eldridge has been both normal and consistent. Beginning her studies when a mere child with Edith Rowena Noyes, of Boston, Miss Eldridge soon attracted attention locally by reason of her unusual gifts. During the period of nine years spent under the guidance of Madame Noyes, herself a gifted pianist and pupil of Edward MacDowell and Emil Paur, Miss Eldridge played at occasional concerts with and without orchestra, receiving on every occasion most enthusiastic praise from prominent musicians who heard her and predicted a brilliant future for the young girl.

Now after three years of study with Rudolph Ganz in Berlin, Miss Eldridge returns to this country to fulfill the predictions of her friends. That she is more than capable of so doing is the opinion not only of her teacher, Mr. Ganz, but of all those who have heard this young artist either in Germany, where she played with the Berlin Philharmonic Orchestra and at a concert of her own in Hanover, or in this country since her return.

Miss Eldridge already is booked by her manager, Richard Newman, of Steinert Hall, Boston, for a concert in New York with orchestra, recitals in Northfield, Vt.,



Photo by Marceau, Boston.

ALICE ELDRIDGE,  
Pianist.

Worcester and Springfield, Mass., and Providence, R. I., as well as with many women's clubs throughout New England.

The appended recent European notices prove conclusively that Miss Eldridge's destined place is among pianists of the first rank:

A fine impression was made by Alice Eldridge. I heard her play a long number of Chopin pieces, in the playing of which a sure technique, a sound musical taste and an energetic temperament pleased me immensely.—Dr. H. Leichtentritt, in Signale, Berlin (translated).

In the Chopin numbers her innate buoyancy and her forcibly assured style asserted themselves effectively. These numbers likewise gave her opportunity to employ a firm yet sensitive touch to advantage, and furthermore permitted a brilliant technical display and beautiful tone coloring.—Continental Times, Berlin.

Alice Eldridge has an absolute genius for the piano. At her recital on Saturday she showed this by her crisp touch, excellent running passages, well rounded off, and fine tone color.—Hanover Daily News (translated).

Alice Eldridge's playing left me thoroughly satisfied. She played with sufficient technique, with great musical taste and showed much temperament.—L. W., in Hanover Courier (translated). (Adv.)

### Carl to Reopen Guilman School.

William C. Carl is in New York arranging for the re-opening of the Guilman Organ School, which occurs next Tuesday, October 8. The enrollment is unusually large, and students are already arriving from distant points to take advantage of the work at the Guilman School. Clement R. Gale, Warren R. Hedden, Dr. Howard Duffield, Henry Seymour Schweitzer and Charles Schlette, members of the faculty, have returned from their holidays. As has been previously announced in these columns, all the organ work is private, and each student is personally taught by Mr. Carl. The classes in harmony, counterpoint, etc., are small, enabling the student to receive individual work at the lesson, and thereby gaining a large advantage. Thomas Whitney Surette will begin his annual course of lectures early in November after his return from England.

Several changes and innovations will be introduced this year which it is believed will materially strengthen the already excellent schedule.

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# CHICAGO

CHICAGO, Ill., September 28, 1912.

Madame Schumann-Heink, the eminent contralto, will open the musical season in Chicago at Orchestra Hall, Sunday afternoon, October 13, with a recital under the direction of F. Wight Neumann. Madame Schumann-Heink will be assisted by Eduard Collins, pianist, and Katherine Hoffman, accompanist. Her program follows:

Recit. and aria, Sextus.....	Mozart
Rallade, B minor.....	Chopin
Berceuse.....	Chopin
Scherzo, C sharp minor.....	Chopin
Eduard Collins.	
Traum durch die Dämmerung.....	Strauss
Befreit.....	Strauss
Freundliche Vision.....	Strauss
Waldeinsamkeit.....	Max Reger
Woe, Woe (Elijah).....	Mendelssohn
O Rest in the Lord (Elijah).....	Mendelssohn
Sei still (organ accompaniment).....	Joachim Raff
Agnus Dei (organ, piano and cello accompaniment).....	Bizet
Liebestraum No. 3.....	Liszt
Consolation.....	Liszt
La Campanella.....	Paganini-Liszt
Eduard Collins.	
Twilight.....	Walter Morse Rummel
Mother o' Mine.....	Chas. F. Edson
Down in the Forest.....	Landon Ronald
Kerry Dance.....	Malloy

Other October recitals under the direction of F. Wight Neumann are: A song recital by Herbert Witherspoon, basso of the Metropolitan Opera Company of New York, Sunday afternoon, October 20, at the Studebaker Theater, and a song recital by Marie Rappold, dramatic soprano of the New York Metropolitan Opera Company, Sunday afternoon, October 27, at the Studebaker Theater.

If it took twenty-five years for a Chicago teacher to make a "wonderful discovery," how many years would it take the same teacher to produce a "wonderful" pupil? If a Chicago teacher tells his pupils that he studied with Brahms, how is it that he advertises this unexceptional accomplishment behind closed doors instead of heralding himself as a Brahms pupil everywhere? If a teacher advertises himself as late of some opera house in which he only bought a seat but did not appear, why should he not be exposed as a prevaricator?

Wendell Heighton, manager of the Minneapolis Symphony Orchestra, was again in Chicago last week, and engaged several instrumentalists for his orchestra. The various changes which will be made in the Minneapolis

Orchestra will again re-enforce that organization, whose opening home concert takes place on October 25.

In the performance of Mendelssohn's "Elijah," to be given Sunday afternoon, November 3, in the Auditorium Theater, by the Apollo Musical Club of 300 singers, Harrison M. Wild, conducting, Clarence Whitehill, the eminent baritone, will make his first appearance in America this season. He sings in a number of big English festivals up to the last week in October, coming to this country just in time for this engagement. Aside from the usual quartet of solo artists the club will have the assistance of sixteen of the best local professional singers in the double quartet number in part one, a boy soprano and three professional ladies to take the beautiful trio in part two. The entire Theodore Thomas Orchestra of eighty-five musicians will play the score. The forces taking part on the Auditorium stage for the afternoon will number over 400 persons. The management of the club reports a large sale of season tickets, and the demand for "Elijah" tickets has been phenomenal. There are still a few vacancies in all parts of the club for all voices. Singers with good voices desiring to become active members should make application to Carl D. Kinsey, secretary, at Lyon & Healy's. Season tickets are now on sale and the scale of prices for all the concerts during the winter outside of "Elijah" are from \$1.50 to \$5 a seat according to location. Seats for "Elijah" are from 50 cents to \$2, and will be placed on sale next Tuesday, October 1, at the Apollo Club box office in Lyon & Healy's.

One of the best attractions for the month of October will be the coming of Sousa and his Band at the Auditorium Theater on Sunday afternoon, October 13. A sold out house will undoubtedly greet "The March King" and his musicians.

With his five step-like kiddies and wife, Knute Reindahl, violin maker extraordinary, arrived back in the airy city early in September, after a four months' sojourn in the lake region of Wisconsin, near Madison, where he has a beautiful summer home and grounds. Mr. Reindahl says he aimed to do nothing while he was away, but that a certain number of his more insistent admirers insisted upon having violins made during his vacation period, and for this reason he was practically compelled to fashion about a half dozen of his violins while at his chateau. A fully equipped atelier is part of this summer home, for there are days when Mr. Reindahl does not heed the call of the brook trout, trees or flowers. There are days when thirds, fifths and octaves persistently hum themselves into his ear, and on such days he hies himself to his atelier and works. Here he may be seen almost keeping time with his knife to the rappings of the woodpecker outside. He brought back several top plates on which he had spent days during the summer, and they certainly showed evidences of considerable experimentation. Mr. Reindahl's "Grand" model is, he believes, the best in system of plate thicknesses for the production of both great volume and great beauty of tone, but he has not stopped with this model. Not he—he won't stop while he can work, for he sets out every day to excel the Knute Reindahl of yesterday. He will be located at the same quarters as for years past—in the Athenaeum Building at 59 East Van Buren street, Chicago, and players of violins, cellos, violas or basses desiring to learn more of his fine work should lose no time in getting in touch

with him before he gets a full season's orders booked ahead. His booklet, entitled "An Artist's Touch"—a classic in its field—will be mailed free to any one who requests it.

Rose Lutiger Gannon, the contralto, is now under the exclusive management of Gertrude O'Hanlon, the impresaria, whose success with the St. Paul Orchestra has made a name for her all over the country. Miss O'Hanlon was in Chicago last week and informed this office that she would take only a limited number of artists and only those "worth signing"—that is to say, Miss O'Hanlon will try to secure the best talent in Chicago and the Middle West, and likely she will also secure world renowned artists in the near future.

Josephine Fuchs, soprano of the First Presbyterian Church of Highland Park, who substituted during the summer at the Ninth Christian Science Church in this city, and who is a professional pupil of Theodore S. Bergey, will sing next Tuesday, October 1, at Wicker Park, under the auspices of the Woman's Club. Another talented professional of the Bergey school, Pauline Hall, is soon coming to Chicago with the "Robin Hood" Opera Company, with which she is appearing at the Knickerbocker Theater in New York. Miss Hall has sent word to her teacher in Chicago that as soon as the company reaches his locality she will continue her work with him, as she has done in the past every time she comes to Chicago.

Kurt Wanieck is a member of the American Conservatory faculty in the piano department. Mr. Wanieck is also known as a talented composer. Wilhelm Middelschulte, who has been filling some professional engagements in Germany during the summer, will return to Chicago about the middle of October. Frank H. Borstadt has been engaged as teacher of the flute at the American Conservatory in place of Herman Wiesenbach, deceased. Louise Robyn has organized classes to study vocal accompaniment. Edward Clarke will give a series of lectures with vocal illustrations on the Art Song before the students of the American Conservatory. The dates will be duly announced.

This office has received from the White-Smith Music Publishing Company of Boston a new composition by Oscar Condon, words by Charles L. Wagner, "My Heather Belle," which is dedicated to Madame Schumann-Heink. The song, which is written for low, medium and high voice, will likely be found on many programs this winter, after having been introduced first by the famous contralto, Schumann-Heink.

Mr. and Mrs. Herbert Miller announce the opening of their new vocal studio, at 805 Fine Arts Building, for October 1. The Millers have been very busy since the opening of the season. As announced previously in these columns, Mr. Miller has been chosen as one of the soloists for the "Damnation of Faust" when that Berlioz oratorio is produced at the Auditorium Theater under the auspices of the Apollo Club, assisted by the Thomas Orchestra under the direction of Harrison M. Wild.

The first of the American Conservatory Saturday afternoon series of recitals will take place Saturday, October 5 at 3.30 o'clock. The program will open with the Bach violin concerto in E major, played by Ramon Girvin, who has just returned from a three year's sojourn in Berlin. In that number he will be assisted by Mr. Van Dusen on

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the organ and Mr. Loomis on the piano. The program is as follows:

Concerto, E major.....	Bach
.....	Mr. Girvin.
Assisted by Frank van Dusen and Clarence Loomis.	
Aufenthalt .....	Schubert
Litany for All Souls' Day.....	Schubert
Edward (Scotch) .....	Loewe
.....	Mr. La Berge.
Romanza Andaluza .....	Sarasate
Deutscher Tanz .....	Hummel-Burmeister
.....	Mr. Girvin.
On Parting .....	Wanick
Echo .....	Wanick
Young Diethelm .....	Wanick
.....	Mr. La Berge.
Aria (1600) .....	Tenaglia
Perpetuum Mobile .....	Ries
.....	Mr. Girvin.

Irene Curtis, who graduated last year from Smith College, for which institution she composed an organ processional, which was used last June at the graduation exercises and who is the composer of several sonatas and smaller pieces, is studying piano under Celene Loveland, who has opened the fall term with a large class. Miss Loveland is to go on a concert tour under the management of the Briggs Musical Bureau.

The Warren Bureau presents in October Ruth Ray, violinist, before the Illinois Traffic Club; Hattie S. Field, contralto, Glencoe Woman's Club; Dorothy Dauncey, Lake View Woman's Club; Anne Irene Larkin and Henriette Weber, Danville Musical Club. RENE DEVRIES.

#### Duttlinger and Auer.

The accompanying picture shows Ilse Veda Duttlinger, the noted young violinist, and her teacher Professor Leopold Auer, at the summer home of the latter in Loschwitz, Dresden.

Miss Duttlinger is, at present, in Southern Russia. Following the appearance of the gifted violinist as soloist with the Riga Symphony Orchestra, under Conductor Schneevogt, she was engaged to give a concert in Southern Russia on a guarantee of a sold out house. This engagement was accepted by Miss Duttlinger, who will re-



ILSE VEDA DUTTLINGER AND PROFESSOR AUER.

main for a while in Russia to fill engagements with orchestras in Moscow, St. Petersburg, Warsaw, Wiborg (twice), Vasa, Obo, Helsingfors (twice under Director Schneevogt), and again under Riga.

Miss Duttlinger will play in London for the first time on October 25, after which she will leave for America.

#### INDIANAPOLIS MUSIC.

INDIANAPOLIS, Ind., September 26, 1912.

October marks the opening of musical activity, during which month there will be offered to the public quite an interesting array of attractions. Sousa and his Band will open the season on October 1 and it is with joy that Indianapolis welcomes this organization again.

The Ona B. Talbot eleventh annual season marks the beginning of Mrs. Talbot's fourteenth year of work for musical art in Indianapolis and Indiana. She has prepared a prospectus of unusual merit for the coming season. Following is a list of attractions she is presenting: Alice

Nielsen Operatic Company; Madame Charles Cahier, contralto; Adeline Genee, assisted by Alexander Volinn; Mischa Elman, violinist; John McCormack, tenor; Rudolph Ganz, pianist. Mrs. Talbot should be commended for providing Indianapolis music lovers with an opportunity of hearing the greatest artists at a price within the reach of all.

The New Department Club will have its formal opening for the year in October. The music for this meeting will be in charge of the music department, which has engaged Alma Beck, contralto, of Cincinnati, for the occasion.

Indianapolis is to have next month Wolf-Ferrari's charming opera, "The Secret of Suzanne," the cast to include members of the Chicago-Philadelphia Opera Company.

The first Artist Concert of the Indianapolis Maennerchor for the season 1912-13 will be given the coming month. The soloist is to be Alma Gluck, of the Metropolitan Opera Company, New York.

S. E. MacGregor, tenor, has returned from Chicago and will take charge of the music at the College Avenue Baptist Church.

Frederick M. Marston, baritone, has taken up his work as head of the singing department of the Indianapolis Conservatory of Music.

It is with unusual pleasure that local musicians greet the announcement of the concert of Sarah Walker Cahier,

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one of the world's leading contraltos and a native of Indianapolis. Before leaving for Europe ten years ago, Madame Cahier, then Sarah Layton Walker, was soloist at the Meridian Street Methodist Church.

S. E. MACGREGOR.

#### Henriette Bach and "Happy."

Henriette Bach, the gifted young American violinist, and her dog "Happy," are shown in the accompanying picture. "Happy" has been trained to respond to two recognized musical tones and in the wide circle among



HENRIETTE BACH AND HER DOG, "HAPPY."

which Miss Bach moves, the intelligent canine is called a "musical dog." The photograph was taken while Miss Bach was up in the White Mountains.

September 11, Miss Bach played at the concert given in connection with the International Convention of Chemists and she was honored with an ovation.

#### Returns to Study With Madame de Serrano.

Pearl Andrews, the brilliant soprano who has been so successful in her recent operatic appearances in Italy, has returned to New York solely for the purpose of preparing her role in "Norma" (in which she is to appear next season) with Madame E. B. de Serrano, her former teacher.

While in New York Miss Andrews will be the soloist in several important concerts, in addition to a number of private engagements. Press comments on the singer's appearances read as follows:

The third performance of "Trovatore" served to introduce to our public a new prima donna, Pearl Andrews, who was engaged by telegram. This new artist possesses a beautiful voice and the knowledge of how to use it and charm her audience.

Notwithstanding the fact that she was obliged to go on the scene without a single rehearsal, Signorina Andrews' success as Leonora in "Trovatore" has been an enthusiastic one, and she was called upon and forced to repeat all the most popular bits of the well known Verdi opera.—La Rivista Artistica di Milano, January 8, 1912.

The fourth and fifth performances of "Trovatore" were given with a new soprano, Pearl Andrews, whose Leonora was simply magnificent. Her beautiful voice and passionate and dramatic rendering of the piece called forth peals of applause.—La Rivista Artistica di Milano, January 15, 1912.

Pearl Andrews, the prima donna who is singing Leonora in "Trovatore," at Fossano, has won for herself a much deserved triumph by her beautiful rendering of the part, both vocally and artistically. She was obliged to repeat at each performance the famous romanza, "Tacea la Notte."—Gazzetta del Popolo, Torino, January 8, 1912 (Adv.)

#### George Harris, Jr., and the Ideal Life.

George Harris, Jr., the American tenor, lived the ideal life last summer. He had several out of door concerts and saw nature at its loveliest in several of the New England States.

August 24 Mr. Harris appeared at a concert in the Building of Arts at Bar Harbor, Me., with Alwin Schroeder, the distinguished cellist, and Dagmar Rubner, the gifted pianist, now of New York. Mr. Harris sang an aria from "L'Africaine," Meyerbeer; "Chant de Trouvere," by Schindler; "Absence," by Berlioz; "The Pipes of Gordon's Men," by Hammond; "Der Doppelgänger," by Schubert; Dvorak's "Gypsy Song," No. 7; "The South Wind," by Salter, and an aria from Coleridge-Taylor's "Hiawatha."



GEORGE HARRIS, JR.,  
In shepherd costume at Bar Harbor, Me.

Mr. Harris had marked success at this concert and was obliged to give an encore, although that was against the rules. The other artists likewise scored their customary success.

The tenor sang at two private musicales during his stay at Bar Harbor and at one out of door entertainment at the Building of Arts, on September 2, when he was heard in some old Scotch and some pastorale French songs; on this occasion Mr. Harris wore a shepherd costume (as indicated in the accompanying picture). As the singer appeared on the scene in a natural amphitheater, a very beautiful young girl was posed at his side, and to the accompaniment of a flute in the distance the tenor and the young lady danced off at the end of a measure of an old French gavotte. Mr. Harris' singing was complimented on all sides for its rare refinement and finish. The singer now is in the Berkshires, where he remains until he returns to New York for the season, some time in October. Mr. Harris will sing for several New England clubs during the autumn.

## QUINLAN DOINGS IN AUSTRALIA.

Her Majesty's Theater was filled to its utmost capacity both at the matinee and evening performances on Saturday, says the Sydney Morning Herald of August 12, 1912, when the Quinlan Opera Company, whose remarkably suc-



THOMAS QUINLAN.

cessful season is now fast drawing to a close, repeated two of its most popular programs. In the afternoon the attractive light opera, "Tales of Hoffmann," which was selected for the opening of the season, was staged for the last time, and was received with as much enthusiasm as on the occasion of its first presentation.

The final performance of "La Boheme" was given at night, and an important change was made in the cast, which introduced Lalla Miranda as the flower girl, Mimi. This favorite artist played the character engagingly, and the brilliant charm of her voice in the first aria, "They Call Me Mimi," in the beautiful concerted numbers in the snow scene, and in the tender death bed parting with her lover in the last act, won for her many demonstrations of approval. Signor F. de Gregorio once more sang with refinement the enchanting tenor music of Rudolph, and the principal artists were recalled again and again at the end of each act. In response to imperative demands, Signor Tullio Voghera, the conductor of the magnificent orchestra, twice made his appearance on the stage to receive the plaudits of the enthusiastic audience.

Tonight, at 7 o'clock, "Tristan and Isolde" will be produced for the last time.

On Saturday the members of the Quinlan Opera Company presented Thomas Quinlan with a beautifully illuminated address, congratulating him on the remarkable success of the tour. The address was signed by all the artists, and was couched in the following terms: "Before returning to the homeland, we, the members of the Quinlan Opera Company, desire to place on record our tribute to your great courage and ability in undertaking and carrying to a brilliantly successful issue an operatic enterprise of an unprecedented character, and one which none but a rare lover of art could have conceived and developed. The transportation of a complete opera company numbering over 160 persons from the United Kingdom to the overseas dominions of South Africa and Australia is a problem which has hitherto disheartened even the most intrepid of impresarios, but it is one which you, and you alone, have faced and carried out under conditions which are epoch-making in their bearing on the progress of musical art. We desire to congratulate you on this memorable achievement, and at the same time to express to you our sincere appreciation of your great and unvarying consideration, even on the many occasions when the gigantic character of your undertaking must have made its consummation a matter of extreme anxiety and difficulty. The necessarily strenuous activities of this great tour have been considerably ameliorated by the artists' knowledge that they had in you not only a resourceful director, but a truly sympathetic comrade. We rejoice in the remark-

able success of your enterprise from its inception to the present day, the more so since this success enables you to enter on a fresh mission for the advancement of the art we love so well. With best wishes for your continued triumphs, we are," etc.

### Fargo Conservatory of Music.

The Fargo (N. Dak.) Conservatory of Music, Bertrand Alan Orr, director, gave a delightful recital and reception at Stone's Auditorium on Friday evening, September 27, when the following interesting program was presented by W. W. Kammerling, pianist; Bertrand Alan Orr, baritone; Albert J. Stephens, violinist, and Lillian C. Wright, accompanist:

Sonata in B flat minor, op. 35 (first movement).....Chopin  
Impromptu in F sharp, op. 36.....Chopin  
Les Farfadettes.....Pente  
Elftanz.....Poppel

Mr. Stephens.

Fantasy Pieces, op. 12.....Schumann  
Soaring.  
Warum.

The Way of June.....Willeby  
Lend Me Your Aid, from The Queen of Sheba.....Gounod  
Mr. Orr.

Liebestraume No. 3.....List  
Du Bist die Ruh.....Schubert-List

The pianist, Mr. Kammerling, is a pupil of Rudolph Ganz, the noted Swiss pianist, now touring America.

### Mildred Potter's Record.

Mildred Potter's record is brilliant with past achievements and future offerings. Holding as she does one of the lucrative church choir positions in New York, Miss Potter's beautiful contralto voice has furthermore won for her honors and engagements with the leading music festivals and concerts of prominent clubs throughout the country. She has appeared on the platforms with singers like Bonci, Amato, Fremstad, Alma Gluck and Mary Garden. Among the organizations which have had her are the New York Oratorio Society, the Handel and Haydn Society of Boston, the University Festival Chorus (Columbia University, New York), the New York Arion and the Minneapolis Symphony Orchestra. Miss Potter has sung at the Maine, Paterson (N. J.), Springfield (Mass.) and Nashua and Concord (N. H.) music festivals.

### Beatrice La Palme Concert Tour.

October 14 Beatrice La Palme inaugurates her Canadian concert tour, assisted by Franklin Holding, the young violinist.

Not since the days of the great Albani has Canada been able to lay claim to being the birthplace of one of the



Photo by the Dover Street Studios, Ltd., London, W.  
BEATRICE LA PALME.

world's great singers until Beatrice La Palme, the soprano, who was born in the Province of Quebec, made her debut in London, some years ago, with Melba and Bonci, and who was accorded one of the greatest receptions ever ten-

dered an artist in that city. Since that time this young Canadian girl has forged to the front, until today she is recognized as one of the leading operatic sopranos both in Europe and America. After several very successful seasons at Covent Garden, London, she was engaged for the Opéra-Comique, Paris, and, during a visit to her native land in 1911, joined the Montreal Opera Company, so that her own people could enjoy the pleasure of hearing her sing (a pleasure which had heretofore been denied them). So great was her success that the management immediately began negotiations for her return this season, and she will again appear with the Montreal Opera Company during December and January, before returning to London for the opera season. It was owing to Madame La Palme's return this season that a short concert tour was arranged, and she will be heard in some of the larger cities of Canada during October and November, in advance of the opera season.

### Koemmenich Conducts Oratorio Society.

Louis Koemmenich took charge of the New York Oratorio Society on Thursday, September 26, the attendance at this rehearsal being larger than at any other first re-



LOUIS KOEMMENICH,  
Conductor and coach.

hearsal, and the members of the chorus responded admirably to the demands of the new conductor. The first performance will be "Elijah," December 3, with Florence Hinkle, Margaret Keyes, Paul Althouse and Clarence Whitehill, soloists.

### Following the Music.

"One thing I have had to learn lately that I never used to take into account is the names of the leaders of the restaurant orchestras," said a hotel clerk. "Formerly, when strangers sought my advice in regard to good music to eat by, I simply mentioned any one of a score of restaurants and turned them loose. But that simple method no longer avails. Those same travelers have picked up somewhere the information that Signor this, or Herr that, or Monsieur something else is conducting an orchestra in a certain popular restaurant, which one they can't for the life of them remember—but they have set their hearts on seeing that particular signor or herr or monsieur, and won't I kindly give them a tip on where to find him? Some of these orchestras change leaders every other week, and I find it one of the worries of the season to keep tabs on restaurant musical directors."—American Musician.

### A Japanese Musical Mission.

A scheme is being considered in Tokio to send to Europe a number of skilled Japanese musicians for the purpose of introducing Eastern music to the Western world. It is also proposed to arrange for the export of Japanese vocal music and musical instruments to Europe. According to one authority, "The topmost pinnacle of the study of Western music has now almost been reached, and the study of Eastern music is becoming popular with Westerners."—Central News.

"What our social system needs," said the art enthusiast, "is some arrangement by which every person will have a chance to listen to music." "Good idea!" rejoined the builder, "I'll have the walls of my next apartment house made even thinner."—Washington Star.



# GREATER NEW YORK

NEW YORK, September 30, 1912.

A. Russ Patterson, pianist, organist and director of Calvary M. E. Church, and vocal teacher, and Idelle Alyé Patterson, lyric soprano, soloist at the Scotch Presbyterian Church, are both enthusiastically fond of their work and profession. The former was connected for some years with prominent suburban and metropolitan churches before assuming his present conspicuous place, succeeding A. Y. Cornell. He studied with Guilman, and has specialized on the voice, with coaching included. Clean cut, with earnest features, and the hearty manner found only in the man from the West, Mr. Patterson has attained prominent rank very early in life. His wife, the soprano, recently sang "Open Secret," "Save Me, O God," and "Caro Nome" ("Rigoletto"), these songs presenting three entirely different styles, making contradictory demands upon the voice; this was for a private audience, which greatly admired the voice and personality of the young singer. Her repose of manner, singing without the music, and her youthful appearance, all count for much and will enter into the success she will attain.

Madame Dambmann began with a full class September 23, following a summer spent partly at Musicology, at Watch Hill, and at Buffalo. She owns several lots at Musicology, planning to build a bungalow next season. At Watch Hill she participated in a concert, following which the Watch Hill Seaside Topics said:

Madame Dambmann is well known in the metropolis as a very competent teacher; she has a large class of pupils who exemplify her admirable teaching. Her voice is a rich contralto of ample power and much variety of tone color, and she uses it most artistically. Her selections were very pleasing; one would have wished to have heard such a splendid organ in an operatic aria! Her pleasing personality makes her a great favorite in musical circles of the metropolis.

Madame Dambmann's circular, containing press notices, a picture of herself and list of students of last season, may be had on application, at 340 West Fifty-seventh street.

William Nelson Burritt calls attention to his studio opening, September 9, when it is safe to say no vocal teacher in the metropolis began with as fine a class. He began a month earlier than most teachers, notwithstanding which there was a registration of pupils from Michigan, Indiana, Dakota, Iowa, Pennsylvania, New Jersey, California, Ohio, etc. These come for the season and are the most satisfactory material any teacher obtains, for they are earnest and study seriously and are bound to make progress. Then there are numbers resident in and near New York, who, combined with those from a distance, give Mr. Burritt an altogether unusual class. Mrs. Burritt and the daughter, Katherine, are now on their way home from Scotland, where Miss Burritt coached with Georg Henschel.

Operatic chorus classes form a new feature of the Ziegler Institute course. It comprises class instruction in singing and opera choruses of trained voices, preparing for public performance of opera in English. Following is a partial list of operas in the list: "Martha," "Trovatore," "Cavalleria Rusticana," "Carmen," "Hansel and Gretel," "Konigskinder," "Lohengrin," "Bartered Bride," "Robin Hood" and other light operas, including lectures on the voice and opera by Madame Ziegler. The choruses are coached by Charles d'Albert, conductor of the American Philharmonic Orchestra, and voices are heard Monday and Thursday evenings at 1425 Broadway, Metropolitan Opera House Building.

The summer session of John Dennis Mehan and Mrs. Mehan, of Carnegie Hall, at Sea Girt, N. J., proved such a success that it has become an established institution. Pupils from all over the country were assembled and the wonderful work accomplished, together with the delightful country air and surf bathing, made the past summer one to be long cherished. The daily association with the Mehans in their work was so highly appreciated that on request the term for next summer will be extended to ten weeks and accommodation for a larger number of pupils has been procured. The Mehan studios in Carnegie Hall were opened September 23, and their large following from various parts of the country is rapidly assembling for the winter's work.

Carl M. Roeder returned to America following a very delightful summer, most of it spent in Switzerland, where he did some interesting work with Harold Bauer, whose wonderful personality and powers proved inspirational, as ever. He spent several pleasant weeks in Italy, visiting Rome, Milan, Venice, Naples, Florence, etc. Regarding the publication in THE MUSICAL COURIER of the "pome"

dedicated to his choir (which sent a large basket of flowers to the steamer on his departure) Mr. Roeder says, "I have heretofore been able to keep my chief weakness from public view; but 'Revelations' are bound to follow 'Acts'!"

The Newark Oratorio Society, under the direction of L. A. Russell of Carnegie Hall, enters upon its thirty-fourth consecutive concert season Monday evening, September 30, in the chapel of Peddie Memorial Church. There are three concerts announced for the season in New Symphony Hall, Wednesday evenings, November 13, February 26 and April 23, 1913. The November concert will be an "American Composers' Night," the February Lenten-tide concert will be devoted to Verdi's "Manzoni Requiem," and the April spring festival concert will be a "Wagner Memorial Evening." All of the concerts will be given with the Newark Symphony Orchestra and soloists.

The annual dinner of the Schubert Association of Newark takes place tonight (Wednesday, October 2) at the Continental Hotel. All present and past patrons and members of the Schubert Vocal Society are invited.

Hervor Torpadie resumes instruction of vocal music Thursday, October 10, 807-8 Carnegie Hall. Many singers prominently before the public, in church, concert and operatic appearances are her pupils.

Louise Gerard-Thiers has resumed vocal instruction at her Carnegie Hall studio, following the summer, spent in Europe, as usual, where she met many eminent vocal au-

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BRUNO STEINDEL TRIO, Cellist (Bruno Steindel), Violinist (Edward J. Freund), Violonist (Clarence Eldam, Pianist)

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FRANCIS MACMILLAN will Tour the United States and Canada, Season 1913-14, under Redpath Management.

thorities. An independent thinker, of vigorous mentality and energetic disposition, it is safe to say she gains much by these annual pilgrimages. November 1 she resumes students' ensemble practice and recitals.

Alice Ogden, soprano, sang a number from the "Persian Garden" and Gounod's "Ave Maria" for a private audience last week, eliciting expressions of admiration. Her voice is high and brilliant, and her youthfulness suggests further progress on the road to artistic perfection.

Charles A. Baker has removed his residence-studio to 292 West Ninety-second street, telephone 7160 Riverside. His specialty is the coaching of singers and soloists generally, as well as acting as accompanist at concerts, etc.

Helen T. VanWinkle, soprano, who is also an expert pianist and accompanist, sings "One Sweetly Solemn Thought" and Huhn's "Blest Are They," with devotion and sweet expression. She will be an acquisition to some church needing a very capable, experienced singer.

Samuel A. Baldwin, of the department of music, College of the City of New York, resumes his bi-weekly organ recitals beginning today, Wednesday, October 2, at 4 o'clock, when he will play works by Dunham, Bach, Bossi, Guilman, Chopin and Maquarre. The recitals take place Wednesdays and Sundays at 4 p. m., and are free to the public.

TO MRS. BALDWIN AND HER DICTIONITERS—  
AN APPRECIATION.

Tell me not in blithering accents  
"Diction" is a thing of naught,  
That the youngsters on the back fence  
Speak just as the better taught.

Singing's real and diction's earnest,  
For perfection is its trend;

"Mumble home and mumble elsewhere"  
Was not said at lesson's end.

Not to mutter, not to splutter,  
Is your task from day to day,  
And to speak without a flutter,  
Giving words the right of way.

Through excited calls of hurry,  
In the cars upon Broadway,  
Stand upon your way of going,  
Bring your diction to the fray.

Tone production, how'er pleasant,  
Will not do lest words be clear,  
For if they are not evanescent  
Any one might there be near.

Trust no criticism pleasant;  
Lost with diction it is fraught;  
Some perhaps among those present  
Were by Mrs. Baldwin taught.

In the world's broad field of battle,  
In the "Carnegie" of life,  
Be not like mute driven cattle,  
Bring your diction to the strife!

Those of careful speech remind us  
We can make sublime each note,  
And departing leave behind us  
English as she should be spoke.

English that perhaps another  
Singing o'er life's solemn main,  
A dictionless and mumbling brother  
Hearing, may not sing again.

Hasten then, be up and doing,  
For it is not yet too late,  
"The Advance of English Diction"  
Looms before you—'tis your fate.

E. B.

## Max Pauer's Activity Abroad.

Max Pauer, who is coming to America early in January, has been compelled to refuse many offers; among these were three from London to play concertos with the Philharmonic Society, March 13; Queen's Hall Symphony concerts, April 5, and the Royal Albert Hall concerts, April 6.

Before coming to America Mr. Pauer will visit Russia. He has accepted an invitation extended to him by the Imperial Russian Society of Music, for whom he played a few years ago, to give two concerts in Moscow and two in St. Petersburg, under their auspices.

On his first visit to Russia, Mr. Pauer upset all traditions by playing all the Beethoven concertos and six sonatas within a fortnight, of course playing entirely from memory, and what is more, playing to six crowded houses. In consequence of this colossal achievement he was decorated by the Czar with the gold medal of art and science, and the grand cross of one of the Imperial orders. Mr. Pauer was received in private audiences by the Czarina being presented by the president of the Imperial Society of Music and the head of the Imperial Conservatory of Music in St. Petersburg.

## Gadski an Advocate of Bel Canto.

Although Madame Gadski's fame rests so largely on her Wagnerian singing, the prima donna insists that a thorough grounding in bel canto is needed for all singing—as important, she declares, for Wagner as for Donizetti. Madame Gadski advises all young singers to master the lighter parts of the old Italian operas, such as those of Rossini and Verdi, and above all to study and sing Mozart.

"After singing a Wagner role," explains Madame Gadski, "I make it a rule to sit down at the piano and go through a Mozart aria, and I have always found it a splendid corrective for bringing my voice down from the high tension imposed upon it by the heavier music. A singer ought to be able to sing Wagner one day and Mozart the next; yet the only artist who can do so is one who has been thoroughly trained in bel canto."

## Translating Richard Strauss.

BALTIMORE, Md., September 21, 1912.

To The Musical Courier:

Permit me to call your attention to a mistake in the translation of Richard Strauss' letter to Mr. Karpach in your issue of this week (September 18), which goes far to show more clearly the intense bitterness and sarcasm expressed in Strauss' epistle. In the lines "I heard a certain Eugen Richter invoke the most shameless lies to tread under the foot of 200 miserable German composers, including Wagner's heirs, in favor of 200,000 German publishers."

The German word "Castwirt" in the original letter does not mean publishers, but saloon or restaurant keepers. Whoever translated the letter made this mistake.

ANITA HEINECK LLOYD.

Richard Heuberger's new opera, "The Last Night," is to have its premiere at the Vienna Volksoper.

**MacDermids at Fort Collins.**

The accompanying picture shows Sibyl Sammis MacDermid, the well known soprano and her husband, James G. MacDermid, the American composer, enjoying the country around Fort Collins, Col., on their recent concert tour,



SIBYL SAMMIS MACDERMID AND JAMES G. MACDERMID  
AT FORT COLLINS, COL.

which ended September 1. The MacDermids are now busily rehearsing their programs before opening their fall season.

**Persinger Sails This Week.**

Louis Persinger, the American violinist, whose success in Europe was of the kind that should make his country people feel glad, is to sail from Holland on the steamer Rotterdam, October 5. As soon as he arrives in New York, Persinger and his mother, who travels with him, will at once go out to Colorado Springs to visit the father, whom the young man has not seen for two years. Persinger begins his season in Philadelphia, with the Philadelphia Orchestra, November 1 and 2, playing the Bruch concerto in G minor.

**Devries Coaching Great Artists.**

Herman Devries, when asked by the Chicago representative of THE MUSICAL COURIER what his opinion was concerning teachers, answered: "There is no way to know the efficiency of any teacher's methods only through the results obtained by pupils. During my stay as a member of the Metropolitan Opera Com-



HERMAN DEVRIES,  
Vocal teacher.

pany I had the privilege of coaching such artists as Madame Schumann-Heink, Fides ('Le Prophete'); Milka Ternina, Valentine ('Huguenots'); Antonio Scotti, Herode ('Herodiade'), and last year Marguerita Sylva for the role of Carmen. Others who have studied or coached with me and who are well known in the musical world are Reginald Roberts, Arthur Middleton, John B. Miller, Marie Highsmith, Luella Chilson Ohrman, Leonora Allen, Helen Allyn, Maude Lambert, Houston du Fre,

Elgie Bowen, Errol Smith, Ruth Peebles, Christian F. Martens, Karl Buren Stein, Esta Reed, Alice Dovey, Frances Demarest, Thomas Richards, Hugh Anderson, Agnes Berry, Bessie Wynn, Norman Mason, Floyd Wiedemann, Grace Ellsworth, Rita Stanwood, Parker Coombs and many others."

**HALIFAX HAILS NORDICA.**

HALIFAX, N. S., September 27, 1912.

(By Telegraph.)

To The Musical Courier, New York:

The Academy of Music was packed tonight with a great audience enraptured by feats of song, when Lillian Nordica gave the first concert of her Canadian tour. The great singer was in superb voice and won all hearts, arousing demonstrations of enthusiasm never before witnessed in Halifax.

A. G. C.

**Yvonne de Treville in Mexico.**

The accompanying snapshot of Yvonne de Treville was taken outside the City of Mexico about a month ago. Miss de Treville sang at two public concerts there during the late summer and, as previous notices in THE MUSICAL COURIER stated, the American prima donna was applauded by large audiences. She also sang at several "at homes"



YVONNE DE TREVILLE.

and was feted socially by members of the diplomatic corps and prominent residents.

In sending the picture to her manager, R. E. Johnston, Miss de Treville wrote: "When you're in Mexico, do as the Mexicans do."

Miss de Treville begins her autumn tour in Toronto next week at the dedication of the new Arena in that city.

**Francis Rogers Returns.**

Francis Rogers opened his concert season at Manchester, Mass., September 17, and since then has sung at Lenox, Mass., and Johnstown, N. Y. Loudon Charlton is booking for him what promises to be an excellent season. Among his early concerts will be two important engagements in Aeolian Hall, New York, shortly to be announced. Mr. Rogers resumes his teaching of the art of bel canto and interpretation October 1 at his residence-studio, 563 Park avenue.

**Macfarlane Leaves St. Thomas' Church.**

Will C. Macfarlane, who for half a decade has been organist and choirmaster at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue, New York, has accepted an offer from Portland, Ore., where he will have a magnificent five-manual organ to play, under a five years' contract. The church will not hasten in the matter of his successor, for it takes time and caution to secure a boy choir specialist of the calibre demanded at St. Thomas.

Among the interesting revivals to be heard at the Desau Opera are those of 'Le Cid' and 'Benvenuto Cellini.'

**Ganz Incribes Piece to Drewett.**

Before the publication of Rudolph Ganz's most recent piano pieces he wrote to Norah Drewett as follows:

I just wrote a piece which I have inscribed to you (if you let me do so). It is a "Tanz," but you won't have to dance it. Hope



NORAH DREWETT

In a garden at Schlachtensee, near Berlin.

you will like it. I think there is something of you in it. Now, you see, it must be good.

The "Dance" is one of the most charming and grateful additions to modern piano literature.

**Grace Anderson Begins Season.**

Grace Anderson has begun the season with her accustomed energy. She is busy coaching singers and giving piano instruction. Among the vocalists who coach with her are Miss Fulton (of the Aborn Opera Company), Georgia Caine, Mrs. William Astor Chanler, Mabel Gilman Corey, Mrs. F. B. Carpenter, Mrs. Irving Chandler, Edna Marione, Mrs. B. S. Berry, Mrs. R. H. Beach, Madame Bianco, Sara Heinemann, Maude Bliss Murray and Miss Kimberly.

**Boris Hambourg's Year Round Tour.**

Boris Hambourg has been booked for many concerts and recitals in London for May and June, 1913, but will be heard in a great many Mid-Western and Southern cities



BORIS HAMBURG.

during this season. He is at present playing with great success in the Maritime Provinces of Canada.

**CINCINNATI MUSIC.**

9 The Westmoreland, Mason Street, Mt. Auburn,  
CINCINNATI, Ohio, September 28, 1912.

The season announcements of the Cincinnati Symphony Orchestra sent out the past week have met with a quick response much to the gratification of the orchestra management, and there is every indication of an unusually successful season ahead. Subscriptions are coming in with every mail and it is evident that the sale of season tickets will be larger than it has been since the reorganization of the orchestra. The fact that Emery Audi-



torium, where the symphony concerts will be given this winter, is smaller by 1,400 seats than Music Hall, makes it necessary for persons wishing to attend all the concerts to procure season tickets in order to obtain good seats. The opening concerts, November 15 and 16, will have an exceptionally fine program. The list of soloists for the coming season presents an imposing array of distinguished artists. All are well known favorites in this city, with the exception of Leopold Godowsky, who has not yet been heard here. Elena Gerhardt, who appears at the concerts of April 11 and 12, sang at a private musicale here last winter, and was received with a great deal of enthusiasm. It has been years since Ysaye played in this city and his engagement is considered by many the big event of the symphony season.

Signor Tirindelli, director of the Conservatory of Music Orchestra, will present two very interesting compositions at the opening concert which takes place in Conservatory Hall the first week in November. The Beethoven "Jena" symphony and the "Angel's Dance" from Wolf-Ferrari's "Vita Nuova" will be introduced to the local public at this concert. Edwin Ideler, a pupil of Signor Tirindelli, will play the Paganini concerto for violin. Mrs. Rawson, pianist, will be heard in a Reinecke concerto. The other orchestral numbers are an overture by Mendelssohn and the "Hungarian March" from Berlioz's "Damnation of Faust."

The first concert at the College of Music takes place October 22 when Fred. J. Hoffmann will give a piano recital. The program will embrace both classical and modern compositions. Mr. Hoffmann has appeared so seldom in public of late that this concert is being looked forward to by his colleagues and the general public as an event. The first meeting of the College Chorus, under Louis Victor Saar, was held last Thursday. Mr. Saar announces the usual novelties for the season's concerts with the college orchestra. Some splendid talent for the college orchestra has been discovered among the new students this year and Johannes Miersch, conductor, is considerably elated. The orchestra promises to attain even a higher standard of artistic excellence than last year.

Paul Bliss, who holds the record for swift composition, turning out a song a day under ordinary circumstances, and an opera, chorus, or piano solo every once in a while, has just completed a new Indian operetta. Tom-toms and other weird instruments are called for in the production of "The Feast of the Red Corn"; also a series of very beautiful stage pictures, one sorcerer, one lovely Indian maiden, some hand painted squaws, and a chorus of 100. Mere man does not appear. It is an operetta for ladies only. Mr. Bliss, who spent many years in Mexico studying the Indian, has used Indian melodies wherever possible, notably in the "Song of Sorrow," a native dirge with drum accompaniment, and in the "Ghost Dance" and the "Dance of the Flaming Arrow." The operetta promises to be a great success.

The Matinee Musicale, in addition to its very delightful private concerts given by the members, will have three artist recitals of unusual merit this season. Julia Culp has been engaged for the first of these events, the Kneisel Quartet for the second, and Scharwenka and Léon Rains in a joint program for the third. Mrs. Adolph Hahn is the president.

Abby Ann Bradley, a talented pupil of Bernard Sturm, of the Cincinnati Conservatory of Music, will make her debut on the concert stage this season. Miss Bradley is a young violinist whose beautiful tone and artistic methods have attracted attention from those in search of budding genius. She leaves October 1 with the Jeanette Kling Concert Company for an Eastern tour.

The Aborn Opera Company will give a week of grand opera at the Lyric Theater, opening October 6 with the "Tales of Hoffmann." Other works to be presented are "Hansel and Gretel," "La Bohème," "Madame Butterfly," "Carmen" and "Lucia."

Emma Heckle, the well known vocal teacher, has returned from a long summer's rest at Cambridge Springs, Pa., and has opened her studio in the Odd Fellows Building.

#### Four Hundred Musicians Give Concert.

The Native Sons' Admission Day celebration recently held in Stockton, Cal., was a big success. One of the principal features was a concert by a band of four hundred pieces. The concert was held on Sunday afternoon preceding Admission Day, which is celebrated in California on September 9 of each year, that being the birthday of the "Golden State," which was admitted to statehood September 9, 1850. A short parade of six or eight blocks, with four hundred uniformed musicians, took place, after which a concert was given on Hunter Street Plaza.—American Musician.

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== REOPENS ==

Tuesday, October 8th

NEW CATALOG READY. 44 West 12th St.

**Two Olgas.**

CINCINNATI, Ohio, September 21, 1912.

To The Musical Courier:

In THE MUSICAL COURIER of September 11 there is a letter headed "Olga and Olga." One of these Olgas is the writer of said letter, which is dated at Schwerin, Mecklenburg, the other Olga am I.

The style of this letter lets me doubt whether it was meant to be taken seriously. Said Olga of Schwerin, Mecklenburg, refers to a letter of mine, which lately appeared in THE MUSICAL COURIER, in which I correct a statement pertaining to history, made by Mr. Abell in his first article on "Frederick the Great as a Musician." Olga of Schwerin, Mecklenburg, refuses to accept my "amendment," because I say in one place "Emperor of Germany" instead of "German Emperor."

If my namesake will read my letter carefully she will find that the part of it which she criticises is not the "amendment." The "amendment," if so it may be called, is the correction of the statement by Mr. Abell in one of his able articles on Frederick the Great that the statues which adorn the Siegesallee in the Tiergarten of Berlin were those of the rulers of Germany for the past 1,000 years.

Olga of Schwerin, Mecklenburg, says in her letter: "There is no Emperor of Germany and there has never been one. The King of Prussia is, since the declaration of Versailles, German Emperor, 'Deutscher Kaiser,' and that is an entirely different proposition."

Olga should not have made this assertion without giving an explanation of just how, "that is an entirely different proposition." Since the appearance of her letter in THE MUSICAL COURIER a number of persons have asked me for such an explanation, and I am unable to give it.

I made use of the term Emperor of Germany, in preference to German Emperor, because it more pointedly expressed what I wished understood and because Mr. Abell said "rulers of Germany," not "German rulers"; furthermore, also, because the term Emperor of Germany is far more often employed here than that other, German Em-

peror. Webster defines the word Kaiser thus: "The ancient title of Emperors of Germany, assumed by King William of Prussia when crowned sovereign of the new German Empire in 1871."

It is all a cavilling over words anyway. Napoleon I called himself Emperor of the French, but he is often spoken of as Emperor of France, and so good an authority as Dr. George Weber, the German historian, speaks of him several times as the French Emperor.

Olga asks in her letter, "Was there ever a political Deutschland?" I maintain that there is a political Germany. If the part of Europe called Germany is not a political division, what is it?

Olga will not deny that there is a German realm (Deutsches Reich) and that the head of this German realm is William II, Emperor.

Now, will Olga please explain the difference between the head of a realm and the ruler of it.

OLGA LOUISE STURM.

**Keyes a Home Product.**

Margaret Keyes, who made such a success at the Worcester Festival, is distinctively a home product, developed fully by Hattie Clapper Morris. Miss Keyes goes to join the Chicago-Philadelphia Opera Company in the autumn. Mrs. Morris looks soon for Giulia Strakosch, the brilliant soprano singing in Europe (Lyons being her last engagement), and who will spend some weeks in study with her. So many of her pupils occupy prominent positions in traveling companies in America, in church and concert, it is impossible to name them all. Mrs. Morris' reputation has spread so that she attracts pupils from Canada and all portions of the United States, and every one of these is enthusiastic on the subject of their teacher's wonderful method and results obtained. "Once a Morris pupil, always a Morris pupil," is the motto. Much of her success in handling voices comes from the fact that she is herself a singer, having occupied the highest metropolitan positions in concert and church.

**Sciapiro at College of Music.**

Michel Sciapiro, who achieved considerable reputation as a "boy wonder" in New York some years ago, has returned from several years of study under Sevcik. His home-coming recital is recalled as a very successful event, and now the New York College of Music, Hein and Fraemcke, directors, announces his special engagement as head of the violin department. Some notable virtuosi have occupied this chair, but no one has specialized in the Sevcik method, and likewise no one has had the solo ability of the present occupant, Michel Sciapiro. Sevcik himself wrote in highest praise of his artist-pupil, prophesying violinistic triumphs, all of which was subsequently borne out by his successful appearances, both in his native land and abroad.

**Letters at The Musical Courier Offices.**

There are letters at these offices addressed to Marie Maurer, Inez Grenelli, Gustave Kobbe and the Schubert String Quartet.

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